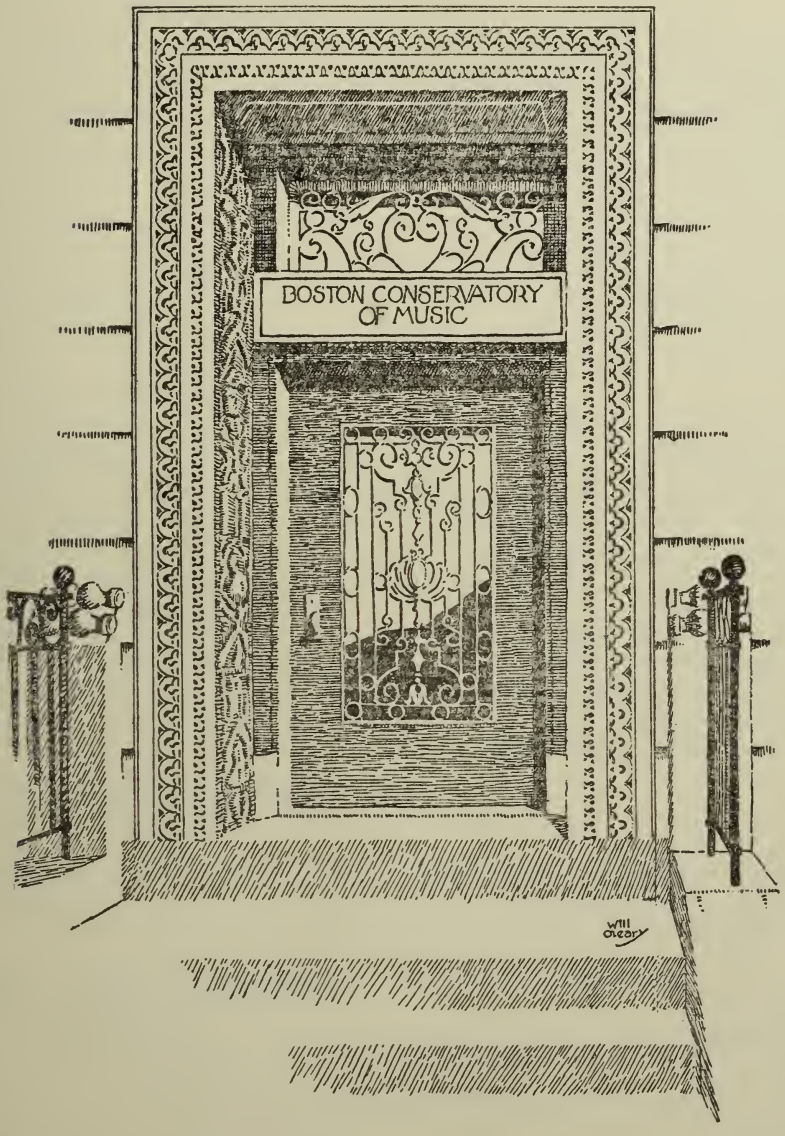
Boston Conservatory of Music

Catalogue

1956-1957

26 THE FENWAY

BOSTON


BOSTON CONSERVATORY
OF MUSIC
Will Cleary

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Calendar

1956-57 FIRST SEMESTER

September 17	Registration for new students
September 18	Registration for former students
September 19	Class and private instruction begins
October 1	Last day for registration for courses with credit
October 12	Columbus Day; holiday*
October 19	Special make-up examinations
November 11	Armistice Day; holiday*
November 26	Thanksgiving Day; holiday†
December 21-January 1	Christmas recess*
January 2	Classes resumed
January 14-26	First semester examinations

SECOND SEMESTER

January 28	Registration for second semester
January 29	Classes begin
February 11	Last day for registration for courses with credit
February 22	Washington's birthday; holiday*
March 18	Special make-up examinations
March 23-31	Spring recess*
April 1	Classes resumed
April 19	Patriot's Day; holiday*
May 30	Memorial Day; holiday*
May 27-June 6	Second semester examinations
June 7	Commencement
June 8	Alumni Day—School-year ends

1957 SUMMER SEMESTER

June 17	Registration
June 18	Instruction begins
July 4	Independence Day; holiday†
July 28	Session ends

1957-58 FIRST SEMESTER

September 16-17	Registration

*School will be open for private lessons, but classes will be omitted.
†School closed.

The Boston Conservatory of Music is a member of the National Association of Schools of Music. The requirements for entrance and for graduation as set forth in this catalogue are in accordance with the published regulations of the National Association of Schools of Music.

THE BOSTON CONSERVATORY OF MUSIC was founded in 1867 by the eminent musician, Julius Eichberg, a graduate of the Conservatory of Brussels with first prizes in violin and composition. After serving for a number of years as professor at the Geneva Conservatory, he came to Boston in 1859 to become director of the Museum Concerts, a position he held until 1866. Under his leadership the Conservatory gained a standing among the leading music schools and attracted students from all parts of the country. Herman P. Chelius, widely known pianist and organist, succeeded Mr. Eichberg as director in 1893. The Conservatory was first incorporated under the laws of Massachusetts in 1896. There followed several unsettled years during which reorganizations were effected in 1905, 1914, and 1920. In 1920, Agide Jacchia, then conductor of the "Pops" Concerts of the Boston Symphony Orchestra, became director. Mr. Jacchia's knowledge and wide experience proved of inestimable value in re-establishing the prestige of the school. He continued as director until his death in 1932. The following year Albert Alphin became head of the school.

Mr. Alphin received his musical training at the Boston Conservatory and had served as a member of the faculty from 1923 to 1927. As director of the Conservatory his first step was to reorganize the school as a non-profit-making institution. The school acquired its first permanent building on the Fenway in 1936. Three more buildings were added for school and dormitory purposes between the years of 1938 and 1942. In the spring of 1949 the construction of a new building was completed which provides additional classroom space and unexcelled studios and facilities for the drama and dance departments. The Concert Room, the Recital Hall, each seating approximately 135, and the Auditorium which seats over 500, afford ample opportunity for recitals, concerts, opera, dance programs and dramatic presentations.

The Conservatory buildings, including the dormitories, are located on The Fenway, facing one of Boston's most beautiful park systems, and are easily accessible by all means of transportation. While removed from the noise and confusion of the business district and in a quiet location conducive to good study, the school is within ten minutes walking distance of the leading concert halls, including Symphony Hall, Jordan Hall, and the Boston Opera House. Also in the vicinity are churches of all denominations, the Boston Public Library, and the Boston Museum of Fine Arts.

The educational policies of the Boston Conservatory are formulated by the trustees in cooperation with the director and faculty. The faculty is composed of more than fifty experienced musicians and teachers many of whom are of national and international repute. Limited enrollment affords students the benefits of close contact with faculty members and of small class groups in which each student is assured the necessary individual attention. The Conservatory is approved for the training of non-quota foreign students and Veterans under Public Laws 16, 346 and 550.

Authority to grant the degree bachelor of music was obtained in 1938, and the degree bachelor of fine arts in 1951. Students graduating with the degree bachelor of music are admitted to the Graduate School of Arts and Sciences of Harvard University and in Radcliffe College on the same terms as graduates of institutions that have been approved by the Association of American Universities.

Whether preparing for a professional career, or studying as an avocation, the student finds in Boston opportunities for the enhancement of his musical and general culture which are unsurpassed anywhere in the United States. The concerts of the internationally famous Boston Symphony Orchestra and other orchestras, chamber music concerts, opera performances, and recitals of distinguished artists are invaluable in broadening the student's knowledge of musical literature, developing his critical faculties, and imbuing him with an appreciation of the highest standards in music and its performance.

Administration and Faculty

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ALBERT ALPHIN

Dean of Students and Registrar
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ORGAN

Grover Oberle
Jean Fleming

PIANO

Katherine Alphin — **Georg Fior**
H. Wilfred Churchill — **Aurelio Greselin**
Lucie Elcus — **Grace Warner Gulesian**
Louis Moeldner

HARPSICHORD

Daniel Pinkham

VIOLIN

Harold Doyle — Gaston Elcus — Frank Kneisel — Rouben Gregorian

VIOLA

Albert Bernard — Harold Doyle

VIOLONCELLO

Jacobus Langendoen — Harold Zilch

CONTRABASS

Henri Girard

HARP

Louise C. Pappoutsakis

WIND INSTRUMENTS AND PERCUSSION

James Pappoutsakis, ***Flute*** — John L. Buchanan, *Woodwinds*
Louis Speyer, ***Oboe, English Horn*** — Osbourne W. McConathy, *French Horn*
Attilio Poto, *Clarinet* — Marcel Lafosse, *Trumpet*
Richard Plaster, *Bassoon* — Josef Orosz, *Trombone, Tuba*
Simon Sternburg, *Percussion*

OPERA WORKSHOP

Iride Pilla

OPERATIC COACHING

Aurelio Greselin

ORATORIO

Wesley Copplestone

ENSEMBLE

H. Wilfred Churchill, *Piano*
Rouben Gregorian, *Strings*
Attilio Poto, *Woodwinds and Brass*

CHORUS, ORCHESTRA, CONDUCTING

Rouben Gregorian
Attilio Poto

THEORY AND SOLFEGE

Aurelio Greselin
Harold Zilch

HARMONY, COUNTERPOINT, COMPOSITION, INSTRUMENTATION

Rouben Gregorian
Aurelio Greselin
Wei-ning Lee
Grover Oberle
Daniel Pinkham

FORM AND ANALYSIS, HISTORY OF MUSIC

Daniel Pinkham

CHURCH MUSIC

Grover Oberle

MUSIC EDUCATION

Warren Freeman, *Chairman*
Jessie P. Drew
Henry F. Guarino
John E. Hahn

ACADEMICS

Helen S. Garrity
William Lacey
Aurelio Greselin
Albert Rothenberg
Donald Outerbridge
Nicholas Vardac
Harold Zilch

DANCE

Jan Veen

Katrine Hooper
Robert Gilman
Adele Hugo
Cornell Taylor
Ruth Sandholm
Marianne Taylor

DRAMA

Harlan Grant

William Lacey
Florence Grant

Henry B. Whitney *(President of the Trustees)*, B.A., M.A., in Education, Boston University; studied Theology at Harvard University and Tufts College; served as army chaplain during World War II; now pastor of Unitarian Church, Peabody, Mass.

Albert Alphin *(Director)* studied at Boston Conservatory; piano, G. Vieh, H. Ebell; organ, M. Frye; theory, composition, H. Ebell, O. Straub, A. Jacchia; conducting, A. Jacchia. Appointed to Conservatory faculty, 1924. Directed sustaining and commercial radio programs, 1927-1930. Organized Associated Studios of Music, 1927; effected merger between Association and Conservatory, 1933; managing director and president of trustees, 1933-1944; director of Conservatory since 1941; while in foreign service (World War II) directed 301st C.A.C. Chorus in concert and radio.

Katherine Shepherd Alphin *(Piano)* Mus.B., Boston Conservatory; awarded silver medal for highest honors; appointed to Conservatory faculty in 1942.

Albert Yves Bernard *(Viola)* graduate Paris Conservatory, first prize; pupil of M. Vieux. First viola Paris Conservatory Orchestra under Rabaud. Engaged by Dr. Koussevitzky in 1925 to join Boston Symphony Orchestra. Member Boston Society of Ancient Instruments playing Dessus de Viole (treble) and Viole d'Amour. Decorated 1938 by French Government with the Palmes d'Officier d'Academie for notable achievement in music.

John L. Buchanan *(Woodwinds)* Mus.B. flute, Certificate, Oboe, Boston Conservatory; awarded Silver Medal for highest honors; Woodwind instrumentalist Florida Symphony Orchestra, 1952-53; member Civic Symphony Orchestra, Boston; scholarship as clarinetist Berkshire Music Center, 1953; numerous appearances in solo and ensemble work.

H. Wilfred Churchill *(Piano)* Mus.B., Boston Conservatory. Piano with Hans Ebell, Heinrich Gebhard and others. Concert and recital appearances in the United States and Canada.

Wesley Copplestone *(Voice)* A.B., Boston University College of Liberal Arts. Voice with Stephen Townsend and Frantz Proschowski; concert and oratorio soloist; NBC radio programs from Radio City; soloist with Worcester Oratorio Society, Brockton Festival Chorus, Lynn and Salem Oratorio Society, Handel and Haydn Society, Boston; three years head of voice department, University of New Hampshire.

Harold B. Doyle *(Violin)* Mus.B., Boston Conservatory. Violin with Dulfer, Seydel, Fabrizio; diploma, violin major; degree, Music Education major; certificate, Professor Sevcik's Master Class, 1931-32. Instructor string instruments in public schools in vicinity of Boston for a number of years.

Jessie P. Drew *(Voice, Music Education)* studied voice with Maria Piccioli; opera, Agide Jacchia; theoretical subjects, Albert Edmund Brown; music pedagogy and psychology, Cyrus Durgin; Supervisor's Certificate from Lowell Normal School; Supervisor of music in public schools of Watertown, Massachusetts, for a number of years.

Gaston Elcus *(Violin)* graduate Paris Conservatory, first prize; pupil of Brun, Marsick, and Nadaud. Concert-master Opera Comique; soloist, Societe des Concerts du Conservatoire, Concerts Colonne, Lamoureaux, Pasdeloup, Monte Carlo; joint recitals with Saint-Saens, Massenet, Faure, Debussy, Pierne, Ravel, Gaubert, Vierne, Paul Paray. Member Commission of Examinations and Competitions, Paris Conservatory, fifteen years; member of Boston Symphony Orchestra since 1926; frequent appearances in recital and chamber music concerts.

Lucie Elcus *(Piano)* studied piano with Marmontel and Raoul Pugno; first medal in solfeggio at Paris Conservatory. Participated in chamber music concerts with Andre Hekking, cellist, Lucien Capet and Gaston Elcus, violinists, Hilda Roosevelt and the Boston Conservatory String Quartet.

Georg Fior *(Piano)* studied with Richard Platt, Boston. Recital appearances London, Paris, Berlin, Amsterdam, New York, Boston, Providence, Cleveland, Syracuse and other centers; soloist with Boston Symphony Orchestra, Cleveland Symphony and other orchestras; faculty member College of Fine Arts, Syracuse, 1921-1928; writer and lecturer on musical subjects.

Jean Fleming *(Organ)* Major in organ at Boston Conservatory studying under Grover Oberle; formerly organist and choir director at Boylston Congregational Church, Jamaica Plain; now assistant organist at Emmanuel Church, Boston, and at Unity Church, North Easton, Mass.

Warren S. Freeman (*Music Education*) Mus.B., Ed.M., Ed.D., Boston University; graduate studies at Harvard University; served as Director of Music, Haverhill, Massachusetts, 1932-35; Hyannis State Teachers College, 1935-37; Belmont Public Schools, 1937-46; Dean, Boston University College of Music, 1949-52; lecturer and author of many published books dealing with music and music education; past-president Massachusetts Music Educators Association; contributor of articles to leading musical magazines.

Helen S. Garrity *(French, German, Spanish)* A.B., A.M., Boston University; D.A.O., Staley College, majored in German and minored in French for undergraduate degree; majored in French and minored in Spanish in Education for graduate degree. Taught at Staley College and in public and private schools of Boston and vicinity for a number of years; former head of language department at Berkeley Preparatory School, Boston.

Robert Gilman *(Dance—Stage Jazz)* received Certificate in Dance from the Boston Conservatory, 1954, where he studied with Jan Veen for five years; studied Modern Jazz in New York with Peter Genero and Frank Wagner.

Henri Girard *(Contrabass)* graduate Paris Conservatory, first prize. First contrabass player with "Concerts Monteux," and "Theatre des Champs Elysees"; member of Boston Symphony Orchestra since 1920.

Florence Grant *(Theatre Costume and Make-up)* studied art at Boston University; professional make-up artist; instructor in theatrical make-up and costume design for various school and dramatic organizations.

Harlan Grant *(Drama)* graduate Boston School of Expression and Dramatic Art and Boston Repertory Theatre School. Member Henry Jewett Repertory Players, Provincetown Players and various stock companies, 1928-1933. Director dramatics Lowell Textile Institute, Harvard University, Radcliffe, Simmons and Curry colleges; director Springfield Civic Theatre, 1943-1948; founder and director Weston Playhouse (Summer Stock Co.), Weston, Vermont, since 1937.

Rouben Gregorian *(Violin, Composition)* graduate Central College, Iran, 1933; studied violin, harmony, composition with his father, piano with his mother and conducting with Rudolph Urbanece at Teheran Conservatory. Co-founder Teheran Symphony Orchestra (1944) and conductor 1948-1952. Director of Teheran Conservatory, 1948-1952. Director of Sub-commission of Music affiliated with UNESCO (Iran Branch). Guest conductor Boston Pops Orchestra, 1952. Founder and first violinist of Komitas String Quartet, Boston, 1952. Author of a number of works for voice, violin, piano, quartet and symphony. His compositions have been performed by leading orchestras in Europe, the Far East, and in America.

Aurelio J. Greselin *(Piano, Solfege, Italian)* A.B., Carnegie Tech., Pittsburgh. Studied piano with Selmar Janson, Pittsburgh, and Alfredo Casella, Italy; composition and conducting with Armando Renzi, Rome. Faculty member Carnegie Tech., 1946-48; appearances in recital and as operatic conductor in Europe and America.

Henry F. Guarino *(Music Education)* Mus.B., New England Conservatory, Music Education major; studied voice with William L. Whitney and Frederick Jagel; studied violin, viola and clarinet and has played with various symphonic groups in New England; taught instruments and played with the Army Air Forces Band, World War II; supervisor of music Public Schools, Wolfboro, New Hampshire, 1950-51; Director Music, Lincoln Public Schools, 1953-55; graduate studies in music education, Boston University and New England Conservatory.

Grace Warner Gulesian *(Piano)* studied piano with Carl Faelton and Helen Hopekirk; harmony and counterpoint with Agide Jacchia and at Radcliffe College; composition with Frederick Converse; recital appearances in Europe and America; composer of many songs and has written music for several light operas which have been performed in Boston, New York and other centers; member of American Society of Composers, Authors and Publishers.

John E. Hahn *(Music Education)* Mus.B., Boston Conservatory, M.M., Boston University, Music Education major; formerly director of music in the public schools of Chelmsford, Mass.; now teaching in the public schools of Watertown, Mass.

Katrine Hooper *(Dance Notation)* first studied Dance Notation in Zurich with Rovida, a member of the Joos Ballet, in 1938; continued the study in New York with Ann Hutchinson, with the first group of American dancers to organize the present Dance Notation Bureau; engaged in 1949 by Jan Veen to teach a course in Notation which has since become an integral part of the Dance Course at the Boston Conservatory.

Adele Hugo *(Dance, Percussion, Pedagogy)* graduate Jan Veen Studio of Dance, diploma course; certificate, Cape Cod Institute of Music, ballet department. Solo dancer and member of Jan Veen Group; appearances with Boston Symphony Pops Orchestra, Boston Civic Symphony Orchestra; toured the United States and Mexico as dancer and percussion player with Jan Veen. Teaching engagements with Mary C. Wheeler School, Providence; Winsor School and Chestnut Hill School, Brookline; Meadowbrook School, Weston.

Grace Hunter *(Voice)* Mus.B., Boston Conservatory; silver medal for highest honors. Sang for two years at Riverside Church, New York City; guest artist, Virgil Fox organ recitals; recipient of Fulbright Award for study in Italy 1950-51; numerous recitals and soloist with various organizations including Handel and Hayden Society, Boston, Vermont State Symphony, Community Choral Society, Framingham, Andover Choral Society, Concord Community Chorus, Concord, N. H.

Frank Kneisel *(Violin, Ensemble)* studied with his distinguished father, the late Franz Kneisel; made his New York debut, 1929; concertized throughout the United States, Canada and Europe; began teaching at seventeen and was his father's assistant at the Institute of Musical Art of the Juilliard School for three years; taught violin, ensemble, and conducting, Juilliard School, 1939-46; was head of the violin department of Kansas City Conservatory for several years; many of his artist students are either concert-masters or members of the first violin section of leading symphony orchestras.

William Lacey *(English, Drama, Speech)* B.F.A., Boston Conservatory, major in Drama minor in English; graduate studies in English and speech education, Western Reserve University; instructor in English and Speech, Gannon College, 1955-56; taught dramatic interpretation and was assistant director of plays, Erie Playhouse, Erie, Pennsylvannia.

Marcel LaFosse *(Trumpet)* graduate Paris Conservatory, first prize in trumpet. Trumpet soloist with Opera Comique and Concerts Colonne orchestras; member Boston Symphony Orchestra since 1926.

Jacobus Langendoen *(Violoncello)* graduate The Hague Royal Conservatory, major cello and composition. Appearances as soloist and conductor in Germany, Holland, and Belgium. Compositions performed by leading orchestras including Boston Symphony. Member Boston Symphony Orchestra; frequent appearances in recital and chamber music concerts.

Wei-Ning Lee *(Harmony, Counterpoint, Composition)* studied at National Tsing Hwa University, China; Paris and Vienna. Piano under Kartun and Levy; counterpoint, Bertlin; composition, Vincent d'Indy, Joseph Marx, Franz Schmidt, Gombrich and Karl Weigl; held scholarship two years at Schola Cantorum and won the Sino-French Cultural Foundation Scholarship. Professor of piano at Central University, Nanking; piano and composition at National Conservatory, Shanghai. Organized and conducted first Symphony Orchestra in Shanghai. Director of the Shanghai National Conservatory of Music, 1940-1946.

Louis Moeldner *(Piano)* B.A., Harvard University; studied harmony with Spaulding, counterpoint with Heilmann, orchestration with Hill and advanced harmony with Olin Downes; piano training under Helen Hopekirk and Ignace Paderewski; numerous recital and concert appearances.

Osbourne W. McConathy *(French Horn)* B.S., music major, New York University; received fellowship from Juilliard School in conducting. Played solo with National Symphony Orchestra, Washington, D. C., and Rochester Symphony, Rochester, N. Y.; member Boston Symphony Orchestra.

Grover J. Oberle *(Organ, Church Music)* Fellow of American Guild of Organists; studied organ, theory, composition with T. Tertius Noble; conducting and composition with Philip James. Organist and Choirmaster, Trinity Church, Westport, Conn., 1933-1935; assistant organist, St. Thomas Church, New York, 1935-41; organist and choirmaster, St. John's Church, Washington, D. C., 1942-46; Emmanuel Church, Boston, 1946—. Served in the U.S.N.R. for 3½ years as Chief Specialist in charge of music at U.S.N.R. Midshipmen's School, N. Y.

Joseph Orosz *(Trombone, Tuba)* Mus.B., Boston Conservatory. Received diploma in trombone, 1927; diploma in piano, 1928; degree in Music Education, 1941. Pianist and assistant conductor Paramount Theatre Orchestra, Toledo, Ohio, two years; first trombone State Symphony Orchestra of Massachusetts; member of Boston Symphony Orchestra since 1943.

Donald Outerbridge *(Fine Arts)* B.A. Harvard University. Artist and lecturer; paintings and mobiles in numerous private collections; member of teaching staff, Cambridge Center for Adult Education.

James Pappoutsakis *(Flute)* studied flute with Georges Laurent. Solo flutist with Boston Symphony Pops Orchestra and the Esplanade Concerts; member Berkshire woodwind ensemble; member Boston Symphony Orchestra.

Louise Came Pappoutsakis *(Harp)* studied in Boston with Bernard Zighera and at the Paris Conservatory with Tournier. Formerly member of Boston Symphony Orchestra. Numerous concert engagements throughout New England. Solo harpist Boston Pops Orchestra.

Iride Pilla *(Voice, Opera Workshop)* graduate Boston Conservatory, highest honors. Soloist Cecilia Society, Boston, Fitchburg Choral Society, Peoples Symphony Orchestra, Boston Symphony Pops Orchestra; six years operatic appearances in Europe singing leading roles in Aida, Andrea Chenier, Anima Allegra, Boheme, Butterfly, Cavaleria Rusticana, Carmen, Parabola di Eid (world premiere), Pagliacci, Traviata, Trovatore in cities of Milano, Bari, Reggio, Emilia, Bergamo, Torino, Rimini, and Lugo, Italy, Monte Carlo, and Nice, France. Prima Donna roles in the Eastern states with New York Grand Opera Co., Hippodrome Opera Co., Boston-New England Opera Co. Dramatic director of Boston-New England Opera Workshop.

Daniel Pinkham *(Analysis, History of Music, Composition, Harpsichord)* A.B., A.M., Harvard University; studied composition with Piston, Boulanger, Copland; organ, E. Power Biggs; harpsichord, Putnam Aldrich and Wanda Landowska; solo appearances as harpsichordist with Boston Symphony Orchestra; guest organist and harpsichordist on E. Power Biggs CBS network programs; first to introduce the harpsichord to television audiences in Canada; twice toured Germany with Robert Brink, violinist, under sponsorship of U. S. Department of State; compositions include two sonatas and concertino for organ and strings, piano concertino, ballet, chamber opera, organ suite, clarinet sonata, and numerous songs and choruses.

Richard Plaster *(Bassoon)* B.S. and M.S., Juilliard School of Music; played first bassoon with U. S. Army Ground Forces Band; former member New York Woodwind Quintet; member of Boston Symphony Orchestra since 1952.

Attilio Poto *(Clarinet, Conducting, Orchestra)* studied clarinet with Emil Arcieri and received certificate from National Orchestral Association; solo clarinetist with Metropolitan Opera Association, 1939-40; conductor Massachusetts State Symphony Orchestra, 1940-42; conductor Army Air Forces Sinfonietta, touring South America 1942-45; former member of Boston Symphony Orchestra; conductor Harvard-Radcliffe Orchestra, 1954-55.

Rulon Y. Robison *(Voice)* graduate New England Conservatory 1918. Continued studies in New York and Boston with Conraad van Bos, Georges Longy, William Whitney, Charles Adams White and others. Appearances throughout United States in concert, oratorio, opera, light opera, and recitals. Repeated engagements with Boston Symphony Orchestra, Handel and Haydn Society, Harvard and Wellesley College musical groups.

Albert Rothenberg *(Kinesiology)* A.B., Harvard University; major in Clinical Psychology; instructor Kinesiology at Connecticut College Summer School of Dance; candidate for M.D. degree, Tuft University.

Ruth Sandholm *(Ballet)* studied under Lillian Cushing, Adolf Bolm, Agnes DeMille, Cia Toscanini and others. Member of Adolf Bolm Ballet Company; assistant and soloist with Lillian Cushing Ballet Company; assistant to Dr. Herbert Graf of Metropolitan Opera Company at Central City, Colorado and C. B. S. Opera Television.

Louis Speyer *(Oboe and English Horn)* was graduated from the Paris Conservatory with first prize in oboe. Played in the principal orchestras of Paris. Member of the Boston Symphony Orchestra since 1919.

Simon Sternburg *(Percussion)* studied tympani and percussion instruments with Thomas B. Senia and music theory at Boston University. Former editor, Drum and Percussion Department of the Metronome; author of 320 Modern Studies for the Drum; member of the Boston Symphony Orchestra since 1922.

Cornell Taylor *(Folk Dance)* B.A., University of Massachusetts; has danced in many demonstrations of square, Scottish and other types of folk dance; directed folk dance and music workshop at Tufts University; dance committee chairman for New England Folk Festival, 1956.

Marianne P. Taylor *(Folk Dance)* B.S., Sargent College, Boston University; major in physical education, dance minor; has attended many camps and workshops and demonstrated square, Scottish and other kinds of folk dance; co-director of Tuft's workshop.

C. Nicholas Vardac *(Psychology)* A.B., A.M., Boston University. Formerly instructor in psychology at Boston University College of Liberal Arts and College of Music. Clinical Psychologist; group Psychotherapy, Boston State Hospital; Diagnostic testing, Psychosomatic Clinic, Massachusetts Memorial Hospital (1949), McLean Hospital (1948), Judge Baker Child Guidance Center (1947).

Jan Veen *(Dance)* born in Vienna; studied widely in Central Europe; toured the Orient and established his own school in Shanghai; came to United States in 1928 as first European exponent of modern dance; opened his school first in New York and later in Boston; trained many students who are dancing professionally and teaching in various schools and colleges; dance and lecture tours throughout Central and South America, Mexico, and the United States; ten seasons as choreographer of original ballet productions in which he appeared with his group with the Boston Symphony Pops under Arthur Fiedler; productions two seasons with Boston Civic Symphony Orchestra under Joseph Wagner.

Harold H. Zilch *(Academic and Violoncello)* B.A., English, Rutgers University; M.M., Violoncello, Cincinnati Conservatory; faculty member Richmond Professional Institute, 1949-50; assistant librarian and taught music literature courses at Cincinnati Conservatory, 1950-53; member Pi Kappa Lambda, National Honorary Musical Society.

General Information

PURPOSE

It is the purpose of the Boston Conservatory of Music to provide a thorough education in the three allied arts: music, drama and dance. In pursuance of this purpose each course leading to graduation is designed to give serious students the training that will enable them to take their place in the professional world as skilled performers and as capable and trustworthy teachers. Graduates and former students who are now successfully employed give evidence of the fulfillment of this aim. To a continued realization of this purpose the faculty of the Boston Conservatory of Music is respectfully dedicated.

ADMISSION

PREPARATORY DEPARTMENT

No previous training in music is required for admission to the Preparatory Department. Applicants who have had training are given auditions upon entrance for purposes of classification.

DEGREE AND CERTIFICATE COURSES

Application for admission to the degree or certificate course must be made on forms obtained from the Conservatory and should be filed as early as possible before the date of intended entrance.

General Requirements: For admission to the degree course the applicant must have graduated from a high school or similar institution and must have completed a course which includes a minimum of fifteen units as follows:

English (representing 4 years' study)	3
Foreign Language	2
Mathematics	1
History or Civics	1
Science	1
*Electives	7
	15

*Of the electives 4 units should be in the following fields: Foreign Languages, Mathematics, Social Studies, Fine Arts, Science. The remaining 3 units may be free electives. Any deficiency in the above requirements must be made up during the first year of study.

Certificate Course: There are no specific academic requirements for admission to the certificate course, but a high school education or its equivalent is recommended.

Musical Requirements: An applicant for admission to the degree or certificate course with major in applied music must show by examination (voice or instrument) an ability to perform compositions equivalent to the more advanced listed in the respective Preparatory course. Before beginning the study of organ, the applicant should be able to pass an examination in Part II of preparatory piano. For admission to the Composition or Music Education course, the applicant should be able to pass an examination in the preparatory work in at least one instrument.

Dance and Drama: See pages 38 and 40 for general admission requirements to the dance and drama courses.

Special Students: A Special Student, not being an aspirant for the degree, or certificate, may enter at any time and elect any subject for which he is qualified, the minimum enrollment being for a term of ten weekly private lessons or one semester of class instruction. A Special Student may transfer to the degree, diploma, or certificate course at any time providing he meets the academic and all other requirements; in effecting such a transfer, credit will be given for any subjects required in his course which have been completed previously in the Conservatory.

Advanced Standing: Students desiring to transfer from accredited institutions should have a transcript of record and contemporary catalogs of the schools previously attended sent to the Conservatory in advance of the opening season. An evaluation of the credits in theoretical and academic subjects will be made and advanced standing determined accordingly. Advanced standing in applied music (voice or instrument) can be obtained by examination upon entrance. Students who have not studied in an accredited school may be admitted to advanced standing by passing special comprehensive examinations in their subjects. In no case will such examination reduce the number of credits that must be earned for the degree.

THE SEMESTER HOUR

The unit of credit is the semester hour. In general a semester hour is the amount of credit given for one hour of prepared class work per week for one semester. A semester hour in applied music (voice or instrument) is granted for three hours practice per week during one semester, plus the necessary individual or class instruction. In some subjects (Solfege, Ensemble, Chorus, Orchestra, etc.) in which the work is of a laboratory nature the amount of credit may vary from the number of hours required.

DEGREE COURSES

Students may major in any one of the following subjects leading to the baccalaureate degree: Voice, Organ, Piano, Harpsichord, Violin, Viola, Violoncello, Contrabass, Harp, Woodwind and Brass instruments, Composition, Music Education, Drama, Dance.

The degree *bachelor of music* is conferred upon music majors who have completed the required four-year course with a minimum of 120 semester hours credit.

The degree *bachelor of fine arts* is conferred upon drama or dance majors who have completed the required four-year course with a minimum of 120 semester hours credit.

Ninety percent of the required 120 semester hours must be for work which merits a grade of C or higher. Thirty semester hours must be earned in resident study.

CERTIFICATE COURSES

The *Certificate* is awarded to music majors who have completed the required three-year course with a minimum of 85 semester hours credit. Twenty eight semester hours must be earned in resident study.

EXAMINATIONS

All students pursuing courses leading to graduation are required to take examinations given at the end of each semester. Preparatory and Special Students must take examinations if they wish an official record kept of work completed. Examinations in applied music are given during the last

week of each semester by a jury composed of the director and members of the faculty. Students whose records are unsatisfactory will not be admitted to the examinations. The method of marking is as follows: A, excellent; B, good; C, fair; D, passing; E, failure; X, absent from examination; W, withdrew from course. To graduate with honors a student must maintain an average grade of B or better throughout his course.

SPECIAL AWARDS

The Arthur B. Whitney medal is awarded annually to the regular course student who maintains the highest average grades for the school year. A student must be carrying a course equivalent to fifteen hours each semester in order to be eligible for this award.

The Conservatory Silver Medal is awarded upon graduation to candidates for the degree who have maintained honor grades throughout their courses.

PRACTICE ACCOMMODATIONS

Practice rooms are available to all resident students of the Conservatory at moderate fees. Privileges will be extended to non-resident students for practice of subjects studied at the Conservatory when schedules and accommodations permit. The Conservatory rates range from $4 to $10 per month, depending upon the number of daily hours and the instrument. Organ practice rates are 25, 40 and 50 cents per hour.

LIBRARY

The Library contains a carefully chosen selection of books on music, drama and dance, and a representative collection of orchestra scores, operas, chamber music and standard instrumental and vocal literature. It also includes the necessary reference books for the daily use of students in music education and academic subjects. The record library contains a wide variety of representative recordings. All full-time students of the Conservatory are accorded the privilege of borrowing books from the Boston Public Library, which contains one of the largest musical reference libraries in the country.

EVENING INSTRUCTION

The Conservatory is open evenings for the convenience and benefit of those who are unable to attend during the day. Instruction in all subjects is available with regular faculty members. Evening students are accorded the privileges of examinations, participation in recitals, and other school activities.

SUMMER INSTRUCTION

Instruction in various subjects offered at the Conservatory is available throughout the summer. Credit towards degree, diploma, or certificate requirements may be obtained by summer study. Summer work, when pursued in addition to the regular school year course, offers to students the opportunity of continuing their studies uninterruptedly and thereby accelerating the completion of their courses.

SCHOLARSHIPS

The following scholarships afford financial assistance for a limited number of students who show evidence of exceptional ability and are unable to pay the costs of tuition. Scholarships awarded to students are continued to the end of their courses, provided that they are availing themselves to the full measure of their advantage. The amount of each award is determined by the financial status of the student.

The Sevcik Scholarship. A fund established for the aid of one or more deserving violin students by the distinguished violin pedagogue, Professor Otakar Sevcik, during his visit to America (1931-32) as guest teacher.

Blanche B. Parker Fund. The income of a bequest of twenty-five hundred dollars under the will of the late Blanche B. Parker to be used for the assistance of one or more women students of voice.

Alumni Association Scholarship. A special fund established by the Alumni Association to aid needy students.

Bertha T. Otis Scholarship. The income from a fund of five hundred dollars established by the late Bertha T. Otis.

Faculty Scholarships. Scholarships sponsored by faculty members are available to students of composition, voice, organ, pianoforte, orchestral instruments, dance and drama.

Conservatory Scholarship Fund. A fund made possible by individual contributions and by proceeds from various benefit recitals and activities.

Student Government Scholarship: A fund established by the Student Government Organization of The Conservatory to aid deserving students.

RECITALS, CONCERTS

Student Recitals: Throughout the school year public recitals are given by advanced students and those performing most commendably in the recital classes.

Faculty Recitals: All faculty recitals given during the year are open to students without charge and to the public upon invitation.

Concerts: A number of concerts by the Conservatory orchestra, chorus, ensembles, and other groups is given during the school year. Members of the faculty, advanced students, and guest artists frequently appear on these programs.

RESIDENCE

The Conservatory maintains dormitories for women near the school buildings and overlooking the beautiful Fens. The rooms are furnished with studio couch beds, chiffoniers or bureaus, writing desks, chairs and lamps. Occupants are required to furnish blankets; couch cover and window draperies if desired. Linen and towels are provided by the dormitory and laundered weekly for a service charge of $10 per semester.

It is expected that students will conduct themselves properly at all times and adhere to the general house regulations. Freedom, consistent with the best interests of the school and the students themselves, is extended to all. Women students who are not living at home are required to live in the dormitories or at other residences approved by the school.

Room reservation should be made as soon as the student is notified that her application has been accepted. A deposit of twenty-five dollars is required to confirm the reservation. A reservation shall be considered as binding for the entire school year. A student may be released from this agreement only in the event of an emergency which, in the judgment of the Conservatory management, necessitates her withdrawal from the school.

Residence charges are payable by the semester in advance and will be subject to no deductions for vacations or other absences. Rates include room, weekly laundry of bed linen and towels, and three meals daily, Monday through Saturday. There are a number of attractive restaurants in the immediate vicinity of the dormitories where students may obtain meals on Sunday at their leisure.

Single room	$114, $133, $150 a semester
Double room	$114, $133, $150 a semester
Laundry service charge	$10 a semester
Meals	$218 a semester

Men students will be given assistance, when possible, in locating suitable rooms in approved private homes near the Conservatory.

Courses of Study

LEADING TO THE DEGREE BACHELOR OF MUSIC

MAJOR IN VOICE

FRESHMAN

	Semester hours
Voice	6
Piano	4
Recital Class	
Theory & Solfege 1-2	4
Harmony 1-2	4
English 1-2	6
Italian 1-2	6
Physical Education	1
Chorus	2
	33

SOPHOMORE

	Semester hours
Voice	6
Piano	4
Recital Class	
Theory & Solfege 3-4	4
Harmony 3-4	4
History of Music 1-2	4
Fine Arts 1-2	2
Language (French or German)	6
Chorus	2
	32

JUNIOR

Voice	10
Recital Class	
Oratorio 1-2	2
Opera Workshop 1-2	4
History of Music 3-4	4
Language (French or German)	6
Psychology 1 & 2	6
Chorus	2
	34

SENIOR

Voice	12
Recital Class	
Opera Workshop 3-4	4
Voice Literature 1-2	2
Diction (French & German)	4
Voice Methods 1-2	2
Conducting 1-2	2
Chorus	2
*Senior Recital or Thesis	2
	30

MAJOR IN VOICE

Minor in Church Music

FRESHMAN

	Semester hours
Voice	6
Piano	4
Recital Class	
Theory & Solfege 1-2	4
Harmony 1-2	4
English 1-2	6
Italian 1-2	6
Chorus	2
	32

SOPHOMORE

	Semester hours
Voice	6
Piano	4
Recital Class	
Theory & Solfege 3-4	4
Harmony 3-4	4
History of Music 1-2	4
Fine Arts 1-2	2
Language	6
Chorus	2
	32

JUNIOR

Voice	6
Organ	4
Recital Class	
Conducting 1-2	2
Form & Analysis 1-2	4
Counterpoint 1-2	4
History of Music 3-4	4
Language	6
Chorus	2
	32

SENIOR

Voice	8
Organ	4
Recital Class	
Service Playing 1-2	4
Choir Training 1-2	4
Psychology 1 & 2	6
Chorus	2
*Senior Recital or Thesis	2
	30

MAJOR IN ORGAN

This course is designed to prepare the student for the Associate Examination of the American Guild of Organists.

FRESHMAN	Semester hours
Organ	6
†Piano	4
Recital Class	
Theory & Solfege 1-2	4
Harmony 1-2	4
English 1-2	6
Language elective	6
Chorus	2
	32

SOPHOMORE	Semester hours
Organ	6
†Piano	4
Theory & Solfege 3-4	4
Harmony 3-4	4
History of Music 1-2	4
Fine Arts 1-2	2
Literature (English) 5-6	6
Chorus	2
	32

JUNIOR	
Organ	10
Recital Class	
Service Playing 1-2	4
Conducting 1-2	2
Counterpoint 1-2	4
Form & Analysis 1-2	4
Instrumentation 1-2	2
Academic elective	3
Chorus	2
	31

SENIOR	
Organ	10
Recital Class	
History of Music 3-4	4
Counterpoint 5-6	4
Choir Training 1-2	4
Psychology 1 & 2	6
Chorus	2
Senior Recital	2
	32

†Students may elect to take harpsichord in lieu of piano upon the approval of the organ instructor.

MAJOR IN PIANO

FRESHMAN	Semester hours
Piano	10
Recital Class	
Theory & Solfege 1-2	4
Harmony 1-2	4
English 1-2	6
Language elective	6
Chorus	2
	32

SOPHOMORE	Semester hours
Piano	10
Recital Class	
Theory & Solfege 3-4	4
Harmony 3-4	4
History of Music 1-2	4
Fine Arts. 1-2	2
Literature (English) 5-6	6
Chorus	2
	32

JUNIOR	
Piano	10
Recital Class	
Ensemble	2
Conducting 1-2	2
Counterpoint 3-4	4
History of Music 3-4	4
Form & Analysis 1-2	4
Stage	2
Physical Education	1
Chorus	2
	31

SENIOR	
Piano	12
Recital Class	
Ensemble	2
Piano Methods 1-2	2
Composition 1-2	4
Instrumentation 1-2	2
Psychology 1 & 2	6
Chorus	2
*Senior Recital or Thesis	2
	32

MAJOR IN PIANO

Minor in Church Music

FRESHMAN	Semester hours
Piano	6
Voice	4
Recital Class	
Theory & Solfege 1-2	4
Harmony 1-2	4
English 1-2	6
Language	6
Chorus	2
	32

SOPHOMORE	Semester hours
Piano	6
Voice	4
Recital Class	
Theory & Solfege 3-4	4
Harmony 3-4	4
History of Music 1-2	4
Fine Arts 1-2	2
Literature (English) 5-6	6
Chorus	2
	32

JUNIOR	
Piano	8
Organ	4
Recital Class	
Ensemble	2
Conducting 1-2	2
Form & Analysis	4
Counterpoint 3-4	4
History of Music 3-4	4
Instrumentation 1-2	2
Chorus	2
	32

SENIOR	
Piano	8
Organ	4
Recital Class	
Ensemble	2
Church Music 1-2	4
Church Music 3-4	4
Psychology 1 & 2	6
Chorus	2
*Senior Recital or Thesis	2
	32

MAJOR IN VIOLIN, VIOLA, VIOLONCELLO, CONTRABASS, HARP, WOODWIND, BRASS, OR PERCUSSION

FRESHMAN	Semester hours
Major Instrument	6
Piano	4
Recital Class	
Ensemble	1
Theory & Solfege 1-2	4
Harmony 1-2	4
Stage	2
Physical Education	1
English 1-2	6
Orchestra	2
	30

SOPHOMORE	Semester hours
Major Instrument	6
Piano	4
Recital Class	
Ensemble	1
Theory & Solfege 3-4	4
Harmony 3-4	4
History of Music 1-2	4
Fine Arts 1-2	2
Literature (English) 5-6	6
Orchestra	2
	33

JUNIOR	
Major Instrument	10
Recital Class	
Ensemble	2
Counterpoint 3-4	4
Form & Analysis 1-2	4
History of Music 3-4	4
Academic elective	6
Orchestra	2
	32

SENIOR	
Major Instrument	12
Recital Class	
Ensemble	2
Conducting 1-2	2
Composition 1-2	4
Instrumentation 1-2	2
Psychology 1 & 2	6
Orchestra	2
*Senior Recital or Thesis	2
	32

MAJOR IN COMPOSITION

FRESHMAN	Semester hours
*Applied Music	8
Theory & Solfege 1-2	4
Harmony 1-2	4
Counterpoint 1-2	4
English 1-2	6
Stage	2
Physical Education	1
Chorus or Orchestra	2
	31

SOPHOMORE	Semester hours
Composition 1-2	4
*Applied Music	8
Theory & Solfege 3-4	4
Harmony 3-4	4
Counterpoint 3-4	4
History of Music 1-2	4
Fine Arts 1-2	2
Chorus or Orchestra	2
	32

JUNIOR	
Composition 3-4	8
*Applied Music	4
Counterpoint 5-6	4
Instrumentation 1-2	2
Form & Analysis 1-2	4
History of Music 3-4	4
Literature (English) 5-6	6
Chorus or Orchestra	2
	34

SENIOR	
Composition 5-6	10
Instrumentation 3-4	4
*Applied Music	4
Ensemble	2
Conducting 1-2	2
Academic elective	6
Chorus or Orchestra	2
	30

*A composition major is required to study piano until he is able to pass an examination on material equivalent in difficulty to that outlined in the Freshman year for piano majors. Upon completion of this requirement, he may continue the study of piano but must obtain at least four hours credit in violin, viola or violoncello, and two hours in a woodwind or brass instrument by the end of the Junior year.

MAJOR IN MUSIC EDUCATION

FRESHMAN	Semester hours
†Applied Music	8
Recital Class	
Theory and Solfege 1-2	4
Harmony 1-2	4
Stage 1-2	2
English 1-2	6
Language elective	6
Physical Education	1
Chorus or Orchestra	2
	33

SOPHOMORE	Semester hours
†Applied Music	8
Recital Class	
Music Education 1-2	4
Theory & Solfege 3-4	4
Harmony 3-4	4
History of Music 1-2	4
Fine Arts 1-2	2
Literature (English) 5-6	6
Chorus or Orchestra	2
	34

JUNIOR	
†Applied Music	8
Recital Class	
Conducting 1-2	2
Music Education 3-4	4
Music Education 5-6	2
Music Education 11-12	4
Form and Analysis 1-2	4
Counterpoint 3-4	4
History of Music 3-4	4
Chorus or Orchestra	2
	34

SENIOR	
†Applied Music	4
Recital Class	
Music Education 7	1
Music Education 8	1
Music Education 9-10	2
Music Education 13-14	4
Instrumentation 1-2	2
History of Education	4
Psychology 1 and 2	6
Academic elective	6
Chorus and/or Orchestra	2
Senior Recital	1
	33

†Music Education majors are required to pursue subjects in applied music in such a way that at the end of the course they will be able to (1) pass a pianoforte examination including sight playing of accompaniments equivalent in difficulty to that of standard school music material: (2) pass a voice examination demonstrating a thorough knowledge of the fundamentals of voice production, and the ability to sing with a pleasing voice in accurate intonation; (3) pass an examination in the playing of a string, woodwind and brass instrument and the snare drum. Each student is required to give a recital in his applied music major in the senior year.

CERTIFICATE COURSES

The Certificate Course is a well-balanced program of study designed to prepare the student possessing definite musical ability for performing and private teaching.

MAJOR IN VOICE, ORGAN OR AN ORCHESTRAL INSTRUMENT

FRESHMAN	Semester hours
Major (Voice or Instrument) ..	6
Pianoforte	4
Theory & Solfege 1-2	4
Harmony 1-2	4
Stage 1-2	2
English 1-2	6
Physical Education 1-2	1
Chorus or Orchestra	2
	29

JUNIOR	Semester hours
Major (Voice or Instrument) .	10
Recital Class	
*Ensemble	2
†Opera Workshop 1-2	4
†Oratorio 1-2	2
†Voice Methods 1-2	2
Form and Analysis 1-2	4
*Counterpoint 3-4	4
*Composition 1-2	4
†Diction (French & German) ..	4
Conducting 1-2	2
Chorus or Orchestra	2
For vocalists	30
For instrumentalists .	28

SOPHOMORE	Semester hours
Major (Voice or Instrument ..	6
Pianoforte	4
Recital Class	
*Ensemble	2
Theory & Solfege 3-4	4
Harmony 3-4	4
History of Music 1-2	4
Fine Arts 1-2	2
†Italian 1-2	6
Chorus or Orchestra	2
For vocalists	32
For instrumentalists .	28

*Indicates subjects not required of voice majors.

†Indicates subjects not required of instrument majors.

MAJOR IN PIANOFORTE

FRESHMAN	Semester hours
Pianoforte	10
Recital Class	
Theory & Solfege 1-2	4
Harmony 1-2	4
Stage 1-2	2
English 1-2	6
Physical Education 1-2	1
Chorus or Orchestra	2
	29

JUNIOR	Semester hours
Pianoforte	12
Recital Class	
Ensemble	2
Form & Analysis 1-2	4
Counterpoint 3-4	4
Composition 1-2	4
Instrumentation 1-2	2
Piano Methods 1-2	2
Chorus or Orchestra	2
	32

SOPHOMORE	Semester hours
Pianoforte	12
Recital Class	
Ensemble	2
Theory & Solfege 3-4	4
Harmony 3-4	4
History of Music 1-2	4
Fine Arts 1-2	2
Chorus or Orchestra	2
	30

COURSES LEADING TO DEGREE BACHELOR OF FINE ARTS

MAJOR IN DANCE

FRESHMAN	Semester hours
Dance Technique 1-2	6
Form & Style 1-2	1
Composition, Rehearsal & Performance 1-2	2
Labanotation	1
Theory & Solfege 1-2	4
Piano	4
English 1-2	6
Language elective	6
Kinesiology 1-2	3
	33

SOPHOMORE	Semester hours
Dance Technique 3-4	6
Form & Style 3-4	2
Composition, Rehearsal & Performance 3-4	4
Labanotation	1
Dance Pedagogy 1-2	2
Percussion 1-2	2
Piano	4
Literature (Dramatic) 1-2	6
Academic elective	6
	33

JUNIOR	
Dance Technique 5-6	6
Form & Style 5-6	2
Composition, Rehearsal & Performance 5-6	4
Dance Pedagogy 3-4	2
Percussion 3-4	2
Labanotation	2
Speech 1-2	4
Psychology 1-2 & 3-4	6
Academic elective	6
	34

SENIOR	
Dance Technique 7-8	6
Form & Style 7-8	4
Composition, Rehearsal & Performance 7-8	6
Dance Pedagogy 5-6	2
Percussion 5-6	2
Labanotation	2
Fine Arts 1-2	2
European History 1-2	6
Senior Thesis or Recital	2
	32

MAJOR IN DANCE

With minor in DRAMA

FRESHMAN	Semester hours
Dance Technique 1-2	6
Form & Style 1-2	1
Composition, Rehearsal & Performance 1-2	2
Labanotation	1
Speech 1-2	4
*Acting Technique 1-2	2
Theory & Solfege 1-2	4
Piano	4
English 1-2	6
Kinesiology 1-2	3
	33

SOPHOMORE	Semester hours
Dance Technique 3-4	6
Form & Style 3-4	2
Composition, Rehearsal & Performance 3-4	4
Speech 3	2
*Rehearsal & Performance 1-2	4
Percussion 1-2	2
Labanotation	1
Pedagogy	2
Literature (Dramatic) 1-2	6
Academic elective	6
	35

JUNIOR	
Dance Technique 5-6	4
Form & Style 5-6	2
Composition, Rehearsal & Performance 5-6	4
Rehearsal & Performance 3-4	6
Percussion 3-4	2
Labanotation	2
Pedagogy	2
Psychology 1 & 2	6
Academy elective	6
	34

SENIOR	
Dance Technique 7-8	4
Form & Style 7-8	2
Composition, Rehearsal & Performance 7-8	6
Labanotation	2
Pedagogy	2
*Rehearsal & Performance 5-6	6
Fine Arts 1-2	2
European History 1-2	6
	30

*Fewer class hours required than for drama majors.

It is recommended that students who wish to become teachers of dance add Dance Pedagogy 1-2 and 3-4 to the above course in their junior and senior years.

MAJOR IN DRAMA

FRESHMAN	Semester hours
Introduction to the Theatre	2
Acting Technique 1-2	4
Speech 1-2	4
Stagecraft 1-2	2
Makeup 1-2	2
Rehearsal & Performance 1-2	4
Kinesiology 1-2	3
English 1-2	6
History of the Theatre 1-2	4
Physical Education	1
	32

JUNIOR	
Directing 1-2	4
Rehearsal & Performance 5-6	6
Contemporary Theatre 1-2	3
Literature (Dramatic) 3-4	3
Drama & Speech Methods 1-2	4
Psychology 1 & 2	6
Academic elective	6
	32

SOPHOMORE	Semester hours
Acting Technique 3-4	4
Speech 3-4	4
Stagecraft 3-4	2
Rehearsal & Performance 3-4	6
Literature (Dramatic) 1-2	6
Literature (English) 5-6	6
Language elective	6
	34

SENIOR	
Directing 3-4	4
Costume for the Theatre	2
Stage Design 1-2	4
Theatre Organization and Management	4
Rehearsal & Performance	8
Fine Arts 1-2	2
European History 1-2	6
Senior Project or Thesis	2
	32

MAJOR IN DRAMA

With Minor in DANCE

FRESHMAN	Semester hours
Acting Technique 1-2	4
Speech 1-2	4
Stagecraft 1-2	2
Makeup 1-2	2
Rehearsal & Performance 1-2	4
*Dance Technique 1-2	4
Dance Composition 1-2	2
History of the Theatre 1-2	4
English 1-2	6
Kinesiology 1-2	3
	35

JUNIOR	
Stage Design 1-2	4
Rehearsal & Performance 5-6	6
Drama & Speech Methods 1-2	4
*Dance Technique 3-4	2
Dance Form & Style 1-2	2
*Dance Composition 3-4	2
Contemporary Theatre	3
Literature (Dramatic) 3-4	3
Psychology 1 & 2	6
	32

SOPHOMORE	Semester hours
Acting Technique 3-4	4
Speech 3-4	4
Stagecraft 3-4	2
Rehearsal & Performance 3-4	6
*Dance Technique 1-2	4
*Dance Composition 3-4	2
Literature (Dramatic) 1-2	6
Language elective	6
	34

SENIOR	
Directing 1-2	4
Costuming for the Stage	2
Theatre Organization & Management	4
Rehearsal & Performance 7-8	8
*Dance Technique 5-6	2
*Dance Form & Style 3-4	2
*Dance Composition	2
Fine Arts 1-2	2
European History 1-2	6
	32

*Fewer class hours than for dance majors.

Description of Subjects

THEORY AND SOLFEGE

THEORY AND SOLFEGE 1-2. Review of the basic fundamentals of music; notation, clefs, scales, tonality, intervals, chords, ornamentation, terminology. Rhythmical articulation and sight singing in the G, F, and C (alto and tenor) clefs. Rhythmic, melodic and harmonic dictation.

Three hours weekly; credit, two hours each semester.

THEORY AND SOLFEGE 3-4. Advanced studies in rhythmical reading and sight singing with the seven clef positions; transposition. Dictation in extended melodic line and in two, three, and four parts.

Three hours weekly; credit, two hours each semester. Mr. Greselin

HARMONY

HARMONY 1-2. Preliminary definitions; triads of the major and minor diatonic scales and their inversions; chord progressions with emphasis on good voice leading; seventh and ninth chords and their inversions; harmonization of given basses and melodies; modulation to related keys. Keyboard harmony includes cadence formulas in all keys and simple melody harmonization.

Two hours weekly; credit, two hours each semester.

HARMONY 3-4. Chromatically altered chords; suspension and other non-harmonic tones; modulation to remote keys; exercises in vocal and instrumental styles; the writing of accompaniments in free style; analysis of Bach chorales and other literature.

Two hours weekly; credit, two hours each semester. Mr. Lee

FORM AND ANALYSIS

FORM AND ANALYSIS 1-2. Harmonic principles underlying chord structures and harmonic rhythm in relationship to form and content; non-harmonic and contrapuntal devices. The principal works discussed are the Preludes for the Well-Tempered Clavier by Bach, the Preludes for piano by Chopin and works by Wagner, Faure and Hindemith. In the second semester representative scores from the seventeenth through the twentieth centuries are compared and contrasted to illustrate various approaches to form, texture, orchestration and extra-musical considerations.

Two hours weekly; credit, two hours each semester. Mr. Pinkham

COUNTERPOINT

COUNTERPOINT 1-2. A course in sixteenth century counterpoint as exemplified by the works of Palestrina. Technical exercises in the five species and creative work in the style of the period.

Two hours weekly; credit, two hours each semester.

Mr. Oberle, Mr. Pinkham

COUNTERPOINT 3-4. Eighteenth century counterpoint; two, three and four parts in all species; florid counterpoint; imitation; text setting. Analysis of works by Bach and Mozart.

Two hours weekly; credit, two hours each semester. Mr. Lee

COUNTERPOINT 5-6. Double counterpoint; canon at all degrees, retrograde and inversion; the invention; fugal exposition. Analysis of representative works.

Two hours weekly; credit, two hours each semester.

Mr. Lee, Mr. Pinkham

Counterpoint 7-8. Canon and Fugue. An advanced course given only by private instruction.

Credit granted in accordance with work completed.

Mr. Lee, Mr. Pinkham

INSTRUMENTATION

Instrumentation 1-2. A study of the nature of the various orchestral instruments, singly and in combination; practice in making orchestral and band arrangements suitable for public school music work.

One hour weekly; credit, one hour each semester.

Instrumentation 3-4. Scoring for full orchestra and/or band, and for various instrumental combinations. Classes are limited to four students.

Two hours weekly; credit, two hours each semester.

Instrumentation 5-6. A continuation of instrumentation 3-4, with emphasis on orchestration for the symphony orchestra. Analysis of the technics employed by composers of the 18th, 19th and 20th centuries.

This course is given only by private instruction and credit is granted in accordance with the work completed.

Mr. Gregorian, Mr. Lee, Mr. Pinkham

COMPOSITION

Composition 1-2. Composition in smaller forms of pianoforte and instrumental combinations. Composition for voice and chorus with particular attention to the setting of texts and idiomatic vocal and choral practices. Emphasis is made on performance practicability and students have the opportunity of hearing their works performed in class or in informal concerts.

Two hours weekly; credit, two hours each semester.

Composition 3-4. Primarily instrumental. Sonatas for solo instrument and piano or chamber combinations. Special attention is given to the mastery of technique.

Two private lessons weekly; credit, four hours each semester.

Composition 5-6. Intensive study in the larger forms: Concerto, sonata, symphony, and string quartet. Analysis of representative works in these forms.

Two private lessons weekly; credit, five hours each semester.

Minimum requirements for the bachelor's degree:

(1) not less than five works in smaller forms—piano pieces, songs or solos for orchestral instruments;
(2) a motet or large anthem for chorus with or without solos;
(3) a composition in fugal form for string quartet, woodwind or brass ensemble;
(4) an example of sonata-form for pianoforte or for an ensemble combination;
(5) an orchestral work of not less than fifteen minutes in duration.

Composition 7-8. An advanced course with concentration in the larger forms.

Private instruction. Credit granted in accordance with work completed.

Mr. Gregorian, Mr. Lee, Mr. Pinkham

HISTORY OF MUSIC

History of Music 1-2. This course, run in close conjunction with Fine Arts, gives the student a cultural and historical background of styles from primitive through modern. A selected number of representative musical examples is studied in detail. Regular listening periods and written assignments supplement the class work.

Two hours weekly; credit, two hours each semester. Mr. Pinkham

History of Music 3-4. A survey of representative works of the great composers from Mediaeval through the Twentieth Century with special concern for the technical aspects of their individual styles and the relationship to the periods in which they lived.

Two hours weekly; credit, two hours each semester. Mr. Pinkham

CHURCH MUSIC

Church Music 1-2. Choir Training: Methods of organization; rehearsal techniques; choral repertory; program building; various rituals; chant; pronunciation of church Latin.

Two hours weekly; credit, two hours each semester. Mr. Oberle

Church Music 3-4. Service Playing: A practical study of the church service, hymns, anthems, their best usage and how to play them; organ repertory for the church service; extemporization.

Two hours weekly; credit, two hours each semester. Mr. Oberle

Church Music 5-6. A study of the history of sacred music; Gregorian chant; Anglican chant; notation.

Two hours weekly; credit, two hours each semester. Mr. Oberle

ORATORIO

Oratorio 1-2. A study of the standard oratorios, cantatas and masses with emphasis on reading, analysis and interpretation.

One hour weekly; credit, one hour each semester.
Mr. Copplestone, Mr. Greselin

DICTION

French (Prerequisite, equivalent of one year French).

Two hours weekly; credit, two hours first semester. Dr. Garrity

German (Prerequisite, equivalent of one year German)

Two hours weekly; credit, two hours second semester. Dr. Garrity

VOCAL LITERATURE

Vocal Literature 1-2. Reading and study of representative song literature from the early English, Italian, French and German schools to and including significant songs of modern composers.

One hour weekly; credit, one hour each semester.
Miss Pilla, Mr. Copplestone, Mr. Robison

OPERA WORKSHOP

Opera Workshop 1-2. Fundamentals of gesture and movement; character analysis of roles; coordination of action with music; practical application of acting technic in arias and small ensembles.

Two hours weekly; credit, two hours each semester.

Opera Workshop 3-4. Intensive study of scenes and complete acts from the classical and modern repertoire. Frequent public presentations.

Two hours weekly; credit, two hours each semester. Miss Pilla

OPERATIC COACHING

Operatic Coaching 1-2. An elective course for vocal students who desire specific study in the technical, musical and interpretative problems involved in preparing roles for performance with orchestral accompaniment.

Private instruction only; credit in accordance with work completed.
Mr. Greselin

PEDAGOGY

Voice Methods 1-2. Vocal fundamentals and their practical application in conserving and developing the singing voice. A list of suitable song literature for students in the early stages of training is presented. Observation of teaching in the Conservatory studios and practice teaching is a requirement of the course.

One hour weekly; credit, one hour each semester.
Members of the Vocal Staff

Piano Methods 1-2. A study of piano methods and materials suitable for teaching pupils (children and adults) from the elementary grades to college level work. Observation of teaching in the Conservatory studios and supervised practice teaching is a requirement of the course.

One hour weekly; credit, one hour each semester. Mr. Greselin

Piano Methods 3-4. A presentation of more advanced piano literature with emphasis on the technical problems, tone, phrasing, pedaling and interpretation.

One hour weekly; credit, one hour each semester.
Members of the Piano Staff

CONDUCTING

Conducting 1-2. The technic of conducting as applied to both choral and orchestral work; attack, release, tempi, phrasing, interpretation; practice in score reading for string trio, string quartet, and less difficult scores for full orchestra.

One hour weekly; credit, one hour each semester.

Conducting 3-4. The reading and analysis of more involved scores; complicated baton technic problems. Supervised practical experience in conducting the Conservatory orchestra is provided.

Private lessons only; credit in accordance with work completed.
Mr. Poto

CHORUS

A class devoted to the study of both sacred and secular choral works and *a cappella* literature. Required of all voice majors and other regular course students who are not assigned to the orchestra.

Two or more hours weekly; credit, one hour each semester.

Mr. Gregorian

ENSEMBLE

The reading and study of piano literature for four and eight hands, and original compositions for two pianos; vocal and instrumental accompaniment. The study of classic and modern repertoire for piano and one or more strings, string quartets, and various instrumental combinations, including woodwind and brass instruments.

One or two hours weekly; credit, one hour each semester.

Mr. Churchill, piano; Mr. Gregorian, strings; Mr. Poto, winds

ORCHESTRA

All regular course students of the Conservatory who are sufficiently advanced in their instruments are required to attend rehearsals and participate in public performances of the orchestra. During each season a variety of standard orchestral works are studied and performed. Advanced students of the Conservatory, upon recommendation of their teachers, may rehearse concertos, arias, etc., and may be admitted to public performance.

Three hours weekly; credit, one hour each semester.

Mr. Gregorian, Mr. Poto

RECITAL CLASS

This class affords students of all departments an opportunity to perform before members of the faculty and students. The classes are held weekly and each student earning credit in applied music is required to participate in a designated number of performances each semester.

PHYSICAL EDUCATION

Physical Education 1-2. This course, correlated with the rhythm and dynamics of music, is especially planned for the Conservatory student to develop poise and coordination through the extremes of relaxation and tension. The approach is based upon the modern principle of free movement as opposed to the rigid rules of calisthenics.

One hour weekly; credit, one-half hour each semester. Mr. Veen

STAGE

Stage 1-2. A course planned to supplement the training of regular Conservatory students by supplying a very necessary stage presence and by teaching the formal routine and etiquette of the concert stage. The course includes personality and effective speech as a basis for satisfactory communication in professional and everyday life. Procedure for the production of plays, musicals and concerts is discussed.

One hour weekly; credit, one hour each semester. Mr. Grant

MUSIC EDUCATION

Mrs. Drew Mr. Hahn Mr. Guarino

Music Education 1-2. *Elementary Methods:* The study and evaluation of methods and materials used in elementary grades; their aesthetic value and practical use; detailed grade lesson plans; the child voice, its care, development and proper use; consideration and treatment of non-singers and monotones; specific and long-range objectives for establishing the ideal elementary school music curriculum applicable to situations encountered in the field; development of practical musicianship and adeptness in music reading through classroom application.

Two hours weekly; credit, two hours each semester.

Music Education 3-4. *Junior High Methods:* Music in the junior high school; its function in the curriculum; materials for general and elective music activities; care, conservation, and guidance of the adolescent voice; ways and means of coordinating the junior high school music program with the elementary and senior high school music programs; problems of scheduling, time allotments, budgeting, organizing, programming, assemblies, music festivals, competitions; procedures for presenting operettas; correlative text books and supplementary materials are discussed and evaluated.

Senior High Methods: The second semester deals with the administration of the music program in the senior high school; vocal and instrumental materials; methods of presenting theory, history of music and other subjects; class organization; seating plans; methods of conducting teachers meetings; public school administration as applied to the teaching of music; modern trends in music education.

Two hours weekly; credit, two hours each semester.

Music Education 5-6. *Music Appreciation Methods:* Detailed lesson plans for the presentation of music appreciation in elementary, junior, and senior high school grades by means of recordings; practice teaching in the classroom.

One hour weekly; credit, one hour each semester.

Music Education 7. *Instrumental Methods:* A study of organizing, teaching, and managing all types of instrumental classes in the public school; classification of instruments and brief survey of their origin, evolution, timbres, construction, characteristics and limitations in school use; tuning, fingering, fundamental techniques, playing and care; homogeneous and heterogeneous combinatinos, utilizing all methods of class instruction.

One hour weekly; credit, one hour first semester.

Music Education 8. *Bands and Orchestras:* The organization of instrumental groups, bands and orchestras; seating arrangement; rehearsal procedure; repertoire for the elementary, junior and senior high levels; the presentation of concerts, operettas, etc. This class parallels Music Education 11-12 at which seniors are required to do practical conducting.

One hour weekly; credit, one hour second semester.

Music Education 9-10. *Vocal and Instrumental Workshop:* The first semester is devoted to the reading and performance of vocal music suitable for junior and senior high school work. In the second semester instrumental groups are formed for the reading and performance of orchestral material at the various school levels. All music education majors are required to participate in this class each year and to provide their instruments for the instrumental work of the second semester. Seniors are required to do conducting under the supervision of the instructor.

One or more hours weekly; credit for seniors only, one hour each semester.

Music Education 11-12. *Practice Teaching:* Observation and assigned practical teaching under supervision in the elementary grades of public schools in the vicinity of Boston. A minimum of sixty clock hours of teaching is required during the school-year in addition to the weekly conference and discussion hour in the Conservatory classroom.

Credit, two hours each semester.

Music Education 13-14. *Practice Teaching:* A continuation of practice teaching 13-14 including work at the junior and senior high school level. Students are required to spend a minimum of forty-five clock hours per semester in teaching and observation. Not more than one-third of this time may be devoted to observation.

Credit, two hours each semester.

ACADEMIC SUBJECTS

For the convenience of students all academic subjects required in the courses leading to graduation are given in the Conservatory classrooms.

Fine Arts

Fine Arts 1-2. A general and comparative survey of the development of Art in its various expressions and forms. This course is given in conjunction with History of Music 1-2 and its emphasis is on the characteristic of periods and styles. Lectures are illustrated by lantern slides; correlative visits to local museums; supplementary reading and written assignments.

One hour weekly; credit, one hour each semester. Mr. Outerbridge

History

European History 1-2. The development of Western Civilization from the decline of the Roman Empire to the present; a survey of the character and contributions of ancient civilization tracing the development of our intellectual heritage and showing the historical origin of the economic, political and social problems with which our age is faced.

Three hours weekly; credit, three hours each semester. Mr. Zilch

History of Education 1-2. This course traces the developments in educational theory and practice through the years, and acquaints the students with the underlying principles, nature, and objectives of education. Special emphasis is given to present day issues and trends in this field. Lectures, discussions, and assigned readings.

Two hours weekly; credit, two hours each semester. Mr. Zilch

History of the Theatre 1-2. A survey of the theatre in performance from classic Greece to 1800 in Europe and America; plays, dramatists, actors, playhouses and audiences in relation to the social life and artistic interests of the times.

Two hours weekly; credit, two hours each semester.

History of the Theatre 3-4. *Contemporary Theatre:* Reading and discussion in type and trends of theatre activity from Ibsen to the present; relation of the play, theatre and production to audience's social, literary and artistic interests since 1800.

One and one-half hours weekly; credit, one and one-half hours each semester. Mr. Grant

Kinesiology

Kinesiology 1-2. A study of all major joints in the human body and the influence upon movement; location and action of muscles; study of the structure of organs and systems individually and in their relation to the body as a whole. This course is required of all Dance and Drama majors.

One and one-half hours weekly; credit, one and one-half hours each semester. Mr. Rothenberg

Languages

English 1-2. *Composition:* Review of grammatical principles; composition, written and oral; collateral reading.

Three hours weekly; credit, three hours each semester. Dr. Kenney

French, German or Italian 1-2. Grammar; diction; oral and written translation; reading of easy prose and poetry; practice in speaking and writing.

Three hours weekly; credit, three hours each semester.

French, German or Italian 3-4. Grammar and composition continued; reading of more difficult text; free composition and practice in conversation.

Three hours weekly; credit, three hours each semester.
Dr. Garrity, French and German; Mr. Greselin, Italian

Literature

Literature 1-2. *Dramatic:* The origin and development of the various dramatic types and styles from the classic Greek to Ibsen. Lectures, discussions, reading and reports.

Three hours weekly; credit, three hours each semester. Dr. Kenney

Literature 3-4. *Dramatic:* A critical study of the representative plays from Ibsen through contemporary European and American dramatists. Lectures, discussions, reading and reports.

One and one-half hours weekly; credit, one and one-half hours each semester. Dr. Kenney

Literature 5-6. *English:* A survey of English literature from its beginning to the present day; discussion of contemporary writers; collateral reading and reports.

Three hours weekly; credit, three hours each semester. Dr. Kenney

Psychology

Psychology 1. A general psychology course introducing the student into the nature and scope of psychology and its methods: focusing on psychology's central problem, the individual; his drives, emotions, and his social functioning. Reaction to conflict, mental hygiene and adjustment problems are discussed. Assigned reading and reports.

Three hours weekly; credit, three hours first semester.

Psychology 2. This course deals with child and adolescent psychology. Theories pertaining to the socialization of children; application of the principles of learning to child behavior; environmental considerations; the role of motivation and maturation in learning is investigated; problems of the teacher at work are discussed, together with the psychology of the group, the classroom and the pupil.

Three hours weekly; credit, three hours second semester. Mr. Vardac

Applied Music Courses

The outlines here set forth are flexible and subject to adjustment according to the needs and advancement of the individual student.

VOICE

FRESHMAN—Fundamentals of tone production: breathing; study of resonance cavities as applied to amplification of the initial tone; swelling and diminishing of tone; portamento. English diction. Boston Conservatory of Music Vocalises. Study of such vocalises as may be adaptable to the individual student: Abt, Concone, Marzo, etc. Easy songs.

SOPHOMORE—Vocalises continued: technical development; roulades; runs and trills. The simpler arias and songs from the Italian, French and German schools.

JUNIOR—Advanced vocalises. Study of oratorio-recitative and aria: Handel, Haydn, Mendelssohn, Franck. Lieder: Schubert, Schumann, Brahms, Strauss, Wolf, Debussy, Faure, Ravel; Tschaikowsky, Rachmaninoff, Rimsky-Korsakow and others. Opera: Verdi, Rossini, Donizetti, Puccini, Mozart, Weber, Wagner and others.

SENIOR—Completion of a comprehensive repertoire of old and modern songs, lieder, oratorio, opera; preparation for senior recital.

ORGAN

FRESHMAN—Gleason: Method of organ playing. Rheinberger: Trios. Bach: Chorals, short preludes and fugues.

SOPHOMORE—Gleason: Method of organ playing (cont.) Albrechtsberger: Trios. Bach: Selected works. Bonnet: Historical organ series Bk. I (pre-Bach).

JUNIOR—Bach: Trio Sonata I & II, Fantasia in G, Preludes and Fugues in D, B minor. Franck: Cantabile, Piece Heroique. Shorter works for recital programs.

SENIOR—Bach, Sonata V, Great fugues and chorals. Vierne: selections from symphonies. Franck: Chorals II and III. Mozart: Fantasia in F minor. Contemporary composers.

PIANO

FRESHMAN—Studies by Czerny. Cramer, Clementi. Preludes and Fugues from Books I and II of the Well-tempered Clavichord, Bach. One Beethoven, Mozart, or Haydn sonata. Nocturnes, dances and studies by Chopin. Works by modern composers. Scales and arpeggios.

SOPHOMORE—Studies by Liszt, Chopin. Tausig, Exercises. One extensive composition by Bach, i.e., Chromatic Fantasie, or Italian Concerto. A sonata by Beethoven. Ballades, Scherzos, and other compositions by Chopin. Early Classics (Rameau, Couperin, Scarlatti). A composition by Weber, Mendelssohn, or Schubert. Major and minor scales in thirds, sixths, and tenths. Arpeggios.

JUNIOR—An extensive composition by Brahms and a smaller composition by Schumann, or vice versa. One original composition and one transcription, or Rhapsody by Liszt. Extensive compositions by contemporary composers such as Ravel, Stravinsky, Syzmanovski, Griffes, Copland, Ireland, Godovsky. A concerto. Scales and arpeggios in all forms for purpose of virtuosity. A late Beethoven sonata.

SENIOR—One concerto. Special study of the master-works of various composers. Preparation of repertoire for final examinations, and the senior recital.

HARPSICHORD

Students may elect to major in Harpsichord upon completion of the freshman and sophomore years of the pianoforte course. All other requirements (theoretical, academic, etc.) are the same as those outlined in the pianoforte course.

JUNIOR—Inventions, preludes and fugues by J. S. Bach. Compositions by Couperin, Purcell, Handel, and others. Tuning and maintenance of instrument.

SENIOR—Concertos and extended solo and ensemble works by Bach. Sonatas by Scarlatti. Works by Byrd, Gibbons, Rameau, etc. Representative modern works.

VIOLIN

FRESHMAN—Scales and arpeggios. Easy double stops. Etudes by Kayser, Mazas, and Dancla. Concertos by Reading, Sitt, and Seitz.

SOPHOMORE—Sevcik Op. 1. Etudes by Dont, Op. 37. Kreutzer. Sonatas by Kreutzer for violin and bass. Concertos by Rode, Kreutzer, Viotti. Selected solos.

JUNIOR—Etudes by Fiorillo, Campagnoli, Rode, Gavinies. Concertos by Mozart and Bach. Selected solos.

SENIOR—Etudes by Meerts, Dont Op. 35. Jeno Hubey, Wieniawski. Sonatas by Bach for violin alone. Concertos such as Max Bruch, Vieuxtemps, Mendelssohn, Saint-Saens, Lalo, Paganinni, Brahms, Beethoven.

VIOLA

FRESHMAN—All major and minor scales and arpeggios. Studies by Campagnoli and others. Selected compositions.

SOPHOMORE—Scales and arpeggios in all forms. Studies by Krenz and others. Sight reading.

JUNIOR—Advanced studies by Krenz, Kreutzer, Gavinies. Solos from orchestral works. Sight reading.

SENIOR—Continuation of the more advanced studies. Selected solos. Sonatas and concertos by old masters.

VIOLONCELLO

FRESHMAN—Studies by Dotzauer and Grutzmacher. Concertos by Romberg. Compositions by the old masters. Scales with different bowings through four octaves.

SOPHOMORE—Grutzmacher: Op. 38. Lee: Op. 31. Duport: 21 Studies. Dotzauer: Op. 120 and 158. Servais: Fantasia Op. 13. Goltermann: Third and Fourth Concertos.

JUNIOR—Dotzauer: 24 Daily Studies, Op. 155, Part 4. Schultz: Classics (2 volumes). Concertos by Goltermann, Lalo, Saint-Saens.

SENIOR—Boellman: Concert Variations. Sonatas by Bach, Locatelli, Valentini, Coreli, Bosperins, Grieg, Strauss, Beethoven, Saint-Saens. Concertos by Dvorak, Volkman, Schumann.

CONTRABASS

FRESHMAN—Simandl: Studies; finger and bowing exercises. Scales and broken triads within the fifth position. Exercises and studies by Simandl; Schwabe; Warnecke.

SOPHOMORE—Simandl: Finger and bowing exercises (Advanced). Scales and broken triads within three octaves. Double Stops. Studies by Simandl; Schwabe; Wolf; Gregora. Pieces by Chopin; Moissl; Manoly; Schwabe; Bauman; Moser; Demeir; Geissel; Weissenborn; Buschmann.

JUNIOR—Scales and broken triads in all positions. Studies by Simandl, Hrabe; Schwabe; Warnecke; Libon. Pieces by Laska; Bach; Schumann; Bottesini; Goltermann; Mendelssohn; Handel; Aubrecht; Trautach. Concertos by Handel; Storch; Koenig; Albert.

SENIOR—Double stops of all kinds; Harmonics. Studies by Simandl; Kreutzer; Hause. Pieces by Bottesini; Laska; Beethoven; Mozart; Weber; Schumann; Hegner; Hause. Concertos by Bottesini; Simandl; Stein; Czerny; Hrabe.

HARP

FRESHMAN—Etudes by Boscha, Snoer. Naderman: Sonatinas. Godefroid: Fantasie. Oberthur: Serenade. Hasselmans: Berceuse.

SOPHOMORE—Studies by Boscha; Naderman. Parish-Alvars: Divertissement. Godefroid: Melancholie.

JUNIOR—Studies by Schuecker; Heller-Hasselmans; Boscha. Oberthur: Impromptu, Meditation. Zabel: Elegie Fantastique.

SENIOR—Studies by Bovio; Labarre; Dizi. Orchestral works, solos, concertos with orchestra.

FLUTE

FRESHMAN—Passages in thirds, sixths, octaves, chromatic scales; double tonguing. Altes: Method (Part II). Exercises by Berbiguiez, Anderson. Easy solos.

SOPHOMORE—Altes: Method (Part III). Triple tonguing. Exercises by Anderson; Tulou. Sonatas by Handel, Bach, Marcello.

JUNIOR—Virtuosity exercises by Anderson; Boeleur; Soussman. Solos by Demersseman-Landpainter; Tulou. Concertos by Mozart.

SENIOR—Sonatas; suites; concertos; modern compositions. Studies of orchestral works.

OBOE

FRESHMAN—Barrett, Method Part II. Sellner, Method Part I. Exercises and scales. Reed making. Easy solos.

SOPHOMORE—Brod Method. Sellner, Method Part II. Solos by Colin, Verroust. Duets.

JUNIOR—Explanation and study of the English Horn. Methods for Oboe by Hugo and Ferling.

SENIOR—Gillet, Method. Mozart, Quartet. Beethoven, Trio. Handel, Concerto and Sonata. Selected solos from orchestral works.

CLARINET

FRESHMAN—Klose, Method Vol. I and II. Baermann, Vol. I. Kroepsch, Vol. I and II. Solos by Edward German.

SOPHOMORE—Klose, Vol. II. Baermann, Vol. II. Rose, Forty Etudes. Gade, Fantasy Pieces.

JUNIOR—Etudes by Stark, Klose. Spohr, First Concerto. Weber, Concertino. Cavallini, Caprices. Sonatas by Gouvy, Saint-Saens. Mozart, Quintet. Kroepsch, Books III and IV. Augusta Holmes, Fantasy.

SENIOR—Concertos by Mozart, Weber, Spohr, Brahms. Sonatas and Quintets. Debussy, Rhapsody. Boisdeffre, Sonata. Widor, Introduction and Rondo. Passages from orchestral works.

BASSOON

FRESHMAN—Bourdeau, Method Part I. All scales and arpeggios. Exercises. Reed making. Selected solos.

SOPHOMORE—Bourdeau, Scales and Arpeggios Part I. Milde, Twenty-five Studies Book I. Bourdeau, Method for Bassoon Part II. Solos by Verroust, Beer, Klose.

JUNIOR—Bourdeau, Scales and Arpeggios Part II. Milde, Twenty-five Studies Part II. Gambaro, Eighteen Studies. Bourdeau, First Solo. Mozart, Larghetto. Busser, Cantilena. Weber, Concertino and Hungarian Concertino.

SENIOR—Studies by Espaignet, Gavinies, Nazarino, Gatti. Milde, Method Part III. Bourdeau, Second Solo. Busser, Concerto. Pierne, Solo de Concert. Bourgault-Ducoudray, Solo. Concertos by Mozart; Hassler; Cols; Concertstuck.

HORN

FRESHMAN—Franz, Method Book I. Schantl, Book I. Kopprasch, Fifty Etudes. Transposition.

SOPHOMORE—Kopprasch, Etudes Part I. Schantl, Book III, 120 Melodic Studies and Pieces of Interpretation. Transposition.

JUNIOR—Transposition. Etudes by Pree, Belloli. Gallay, Twenty Etudes. Solos from orchestral and chamber music works. Mozart, Concertos.

SENIOR—Gallay, Twelve Etudes. Levy, Twelve Etudes. Franz, Ten Concert Etudes. Beethoven, Sonata. Brahms, Trio. Mozart, Quintet. Solos from orchestral and chamber music. Concertos by Saint-Saens, Strauss, and Weber.

TRUMPET

FRESHMAN—Petit, Method. Studies for flexibility. Trumpet parts from orchestral works. Solos. Transposition.

SOPHOMORE—Major, minor, and chromatic scales in rapid tempos. Double and triple tonguing. Arban, Method. Selected solos.

JUNIOR—Scales and arpeggios continued. Odd fingerings to facilitate the execution of difficult passages; appoggiaturas, trills. Arban, Method. Selected solos.

SENIOR—Studies for the development of style and phrasing. Arban, Method. Balay, Artistic Studies. Paris Conservatory competition solos. Orchestral and Operatic solos.

TROMBONE AND TUBA

FRESHMAN—Studies by Vobaron, Belke, Adam, and Flanderin. Easy solos.

SOPHOMORE—Solos by Gounod, Schubert, Massenet, Demersseman, Beethoven, Clodimir, and Bleger. Duets by Bleger, Vobaron, Labyo, Clodimir, and Dieppo. Fugues of Bach, transcription by Joannes Rochut.

JUNIOR—Solos by Rousseau, Salzedo, Vidal, de la Mux, Demersseman, Guilmant, Chretien, Spinnelli, and Missa. Sonatas by Beethoven, Mozart, Haydn, transcriptions by Paul Delisse.

SENIOR—Selected solos. Trios by Mozart, Haydn. Quartets by Adam, Meyerbeer. Beethoven, Grand Aria Symphonique.

PERCUSSION

FRESHMAN—Exercises for Snare Drum, Bass Drum, Cymbals, and other accessories. Studies and solos for Orchestra Bells.

SOPHOMORE—The Tympani; tuning, holding of tympani sticks. Roll exercises from Seitzer Tympani Method. The Xylophone: holding of hammers. Exercises. Major, minor scales and arpeggios. Selected solos.

JUNIOR—More advanced exercises for Tympani, Bells, and Xylophone. Excerpts from standard orchestral compositions.

SENIOR—Continuation of more advanced studies and technical exercises. Solo playing. Study of orchestral compositions as applied to radio, theatre, and symphonic orchestra playing.

Dance Department

JAN VEEN, *Director*

LOUISA PHILIPS — ADELE HOOPER HUGO
KATRINE HOOPER — RUTH SANDHOLM

Realizing the importance of dance in its curriculum the Boston Conservatory of Music invited JAN VEEN, artist, educator, choreographer, to create a dance department with a dance major of collegiate grade where dance will have the proper relation to music and be correlated with the necessary academic courses. The professional course is designed to train students to take their place as highly skilled dancers, and to develop efficient and trustworthy teachers of dance and physical education. The dance major is comprised of subjects which run through the entire period of training and the material becomes progressively far-reaching as the faculties of the student expand. A student may elect to major in dance and minor in drama if so desired (see course outlines elsewhere in catalogue).

ADMISSION REQUIREMENTS: (a) Graduation from high school with a minimum of 15 units as prescribed for the degree course (page 12). (b) a written statement from a physician certifying that the applicant's general health and physical stamina are equal to the demands of serious dance training.

Dance Subjects

DANCE TECHNIQUE

TECHNIQUE 1-2. *Modern:* Study of relaxation and tension; analysis of body function, limbering, stretching; coordination; body correctives for posture and weight distribution; technique of breathing.
Ballet: The five positions; simple bar work; fundamental steps.
Seven hours weekly; credit, four hours each semester.

TECHNIQUE 3-4. *Modern:* Swing and guided movement, rotation, elevation, floor work, elasticity, vibrato, space and dynamics.
Ballet: Simple bar, turns, beginning of adagio and allegro floor work.
Six hours weekly; credit, three hours each semester.

TECHNIQUE 5-6. *Modern*: More advanced floor work and elevation. Rhythmic variations, endurance training.
Ballet: Advanced bar work, pirouettes and fouettes; development of medium length adagio and allegro into rhythmic patterns; beats, elevation; supported adagio and point work.
Six hours weekly; credit, three hours each semester.

TECHNIQUE 7-8. *Modern:* Solidifying of acquired knowledge leading towards virtuosity.
Ballet: Advanced bar work; turns; elevation with beats. Creative solos on point and supported adagio; classical variations from ballet repertory.
Six hours weekly; credit, three hours each semester.

DANCE FORM AND STYLE

FORM AND STYLE 1-2. Small movement patterns of definite design; the 6-scale in basic cubic form. Pavane, Minuet, Waltz, Polka, etc.
One hour weekly; credit, one-half hour each semester.

FORM AND STYLE 3-4. Medium length patterns of more complicated design; the 8-scale into the obliques, promotion of visual and muscular memory. Sarabande, Galliarde, Gavotte, Allemande; Central and East European Dances (Czardas, Mazurka, Polonaise, etc.).
Two hours weekly; credit, one hour each semester.

FORM AND STYLE 5-6. Forms in canon; differentiation of the usage of space in air and floor design; the 12-scale into the hexagonals. Gigue, Bouree, Courante, etc. Oriental Dances—Chinese, Hindu, Javanese, etc.
Three hours weekly; credit, two hours each semester.

Form and Style 7-8. Rapid dance memorization through concentrated visual absorbance. The modern dance forms and style of grotesque, heroic, dramatic, and comic quality, etc. National Dances—Spanish, Italian, Mexican, etc. Square and Round Dances.
Three hours weekly; credit, two hours each semester.

DANCE COMPOSITION

Composition, Rehearsal and Performance 1-2. *Improvisation:* The spontaneous reaction to given tasks in personal approach to movement; solo and group studies. *One hour weekly; credit, one hour each semester.*

Composition, Rehearsal and Performance 3-4. The development of individual style by correlating acquired knowledge and experience; weekly and semester assignments.
Two hours weekly; credit, two hours each semester.

Composition, Rehearsal and Performance 5-6. Theme and variations (design, space, rhythm and dynamics); weekly and half semester assignments.
Three hours weekly; credit, two hours each semester.

Composition, Rehearsal and Performance 7-8. Difficult weekly and half semester assignments; preparation for senior recital of solo and group compositions. *Four hours weekly; credit, three hours each semester.*

DANCE PEDAGOGY

Pedagogy 1-2. A practical analysis of movement and methods of teaching body correctives and basic dance technique.
One hour weekly; credit, one hour each semester.

Pedagogy 3-4. Continuation of the work of Pedagogy 1-2 with variations of dance technique; adaptation of teaching methods in special fields.
One hour weekly; credit, one hour each semester.

Pedagogy 5-6. Teaching of dance forms and style; practical teaching experience in the studio and in Settlement Houses.
One hour weekly; credit, one hour each semester.

LABANOTATION

Labanotation The Laban system of recording dance movement in writing.
One hour weekly; credit one-half or one hour each semester.

PERCUSSION

Percussion 1-2. Training in the use of drums, gongs and blocks in simple rhythms and dynamics.
One hour weekly; credit, one hour each semester.

Percussion 3-4. More intricate rhythms with variations; beginning of improvisation and accompanying of movement.
One hour weekly; credit, one hour each semester.

Percussion 5-6. Study and scoring of dance compositions for percussion instruments. *One hour weekly; credit, one hour each semester.*

DANCE CERTIFICATE COURSE

The Certificate is awarded to students who have completed the first three years of the degree course as outlined minus the academics. Students may be admitted to this course without having graduated from high school.

AMATEUR CLASSES

The department also conducts amateur classes for adults, young people and children designed to give pleasure, health and recreation. The work includes foundation technique, relaxation, correctives for posture and breathing, resilience, weight distribution, dance technique. With children and young people additional emphasis is placed on poise, the rudiments of the classic ballet, dramatic expression and creative studies. Amateur students may enter any professional class for which they are qualified.

Drama Department

Harlan Grant, *Director*
William Lacey
Florence Grant

The aims of this department are:

1. To cultivate an understanding and appreciation of the whole field of the drama and the theatre, considering the literature, history and practice of these arts in relation to the social and cultural traditions of the western civilization and to contemporary society.
2. To develop the intellectual, emotional and physical resources of the student through the acquisition of poise, self-control, vocal and physical expressiveness.
3. To furnish students interested primarily in this field for either vocational or avocational reasons the opportunity to acquire individual proficiency under competent guidance and group stimulus.

The four-year course of study leading to the degree includes subjects in the following fields of academic studies: English, Foreign Languages, Literature, Social Studies and Science.

A student may elect to major in drama and minor in dance if he so desires (see course outlines elsewhere in catalogue).

ADMISSION REQUIREMENTS: (a) Graduation from high school with a minimum of 15 units as prescribed for the degree course (page 12). (b) Evidence by recommendations or audition of applicant's aptitude for work in the drama field.

DRAMA SUBJECTS

Acting Technique 1-2. The fundamentals of acting technique; development of the imagination through solo and group improvisation; development of speech and bodily interpretation and expression through practice of scenes from classic and modern plays.

Two hours weekly; credit, two hours each semester.

Acting Technique 3-4. Advanced study of acting technique; characterization, projection of mood and emotion, movement and rhythm; periods and styles of acting.

Two hours weekly; credit, two hours each semester.

Costuming for the Stage 1-2. History of period costume; principles of design applied to stage costumes; construction; methods; fabrics; colors; pattern drafting.

One hour weekly; credit, one hour each semester.

Directing 1-2. Lectures, discussion, and practice of the director's procedure in play analysis, selection, casting and rehearsal organization; practice in the direction of the individual actor and ensemble in terms of movement, pantomime, pictorial dramatization and rhythm of play. Particular attention is given to the requirements of the public school, college and community theatre. Students are required to direct scenes and one-act plays under supervision.

Two hours weekly; credit, two hours each semester.

Directing 3-4. Interpretation and direction of characteristic types of plays; tragedy, melodrama, comedy and farce; theories and practice of various dramatic styles, historical and modern. Direction of scenes and plays is required.

Two hours weekly; credit, two hours each semester.

Introduction to the Theatre. An orientation course. The place of theatre in the life of Man and the society of his time. Analysis of the basic elements of theatre; the play, direction, acting, design, organization and management. Lectures, reading assignments and discussion.

Two hours weekly; credit, two hours first semester.

Makeup 1-2. A laboratory course in the use of makeup for theatre and television. Study of facial anatomy, racial characteristics and effect of colored light on pigment.

One to two hours weekly; credit, one hour each semester.

Rehearsal and Performance 1-2. The study and rehearsal of minor roles for public performance.

Two or more hours weekly; credit, two hours each semester.

Rehearsal and Performance 3-4. A continuation of Rehearsal and Performance 1-2 in more extensive roles.

Three or more hours weekly; credit, three hours each semester.

Rehearsal and Performance 5-6. The study, rehearsal and production of classic and modern plays for studio and major public performance. The combination of all theoretical studies and the coordination of all branches of theatre activity in a theatrical production.

Three or more hours weekly; credit, three hours each semester.

Rehearsal and Performance 7-8. Students become a part of a semi-professional acting company which presents a series of public performances, classic and modern, throughout the school year. Students of outstanding ability and demonstrated talent in this course will be invited to participate in the professional summer theatre season of the Weston, Vermont, Summer Theatre.

Four or more hours weekly; credit, four hours each semester.

Speech 1-2. A practical and theoretical course, including elementary voice science; applied phonetics as a basis for analysis of speech sounds and pronunciation. Individual training in improving voice quality and developing distinct articulation.

Two hours weekly; credit, two hours each semester.

Speech 3-4 (Prerequisite: Speech 1-2). The theory and practice of effective reading and speaking before an audience; vocal interpretation of literature, using poetry, narrative prose, dramatic and radio material.

Two hours weekly; credit, two hours each semester.

Stagecraft 1-2. A laboratory course in scene building, painting, preparation of properties, lighting and costumes; construction and maintenance; technical shop procedures; production procedures during rehearsal and performance.

One or more hours weekly; credit, one hour each semester.

Stagecraft 3-4. A continuation of Stagecraft 1-2 including experience as crew head in the department of scenery, properties, costuming and lighting; stage management.

One or more hours weekly; credit, one hour each semester.

Stage Design 1-2 (Prerequisite: Stagecraft 1-2 and 3-4). A survey of the history of stage decoration; application of the principles of design to stage setting and lighting; the development of the scenic design from manuscript through sketch, color rendition, plan drafting, and model making.

Two hours weekly; credit, two hours each semester.

Speech and Drama Methods 1-2. A study of the problems, methods and materials in the teaching of speech and dramatics in the secondary school and junior college; analysis and organization of courses of study; supervised practice teaching in the Conservatory classroom.

Two hours weekly; credit, two hours each semester.

Theatre Organization and Management 1-2. A study of the various types of theatre operations; administrative procedures; professional, civic, community and educational theatres; organizational plans, budgets, public relations, subscriptions and box office procedures; house and personnel management. Lectures, reading and discussion.

Two hours weekly; credit, two hours each semester.

Thesis or Senior Project. Research for thesis in a specific field of the theatre, drama or speech interest to be selected by each senior student in consultation with the head of the department and the instructor of the related courses involved. The project may be the direction and production of a play in the case of those students whose major interest is stage production.

Credit, two semester hours.

Preparatory Department

The Preparatory Department of the Boston Conservatory of Music is open to both children and adults who are desirous of obtaining thorough musical training in the elementary and intermediate grades. All instruction is given by regular members of the faculty and their assistants. The courses are designed to prepare students to qualify for admission to the degree and certificate courses, and to provide instruction for others who may have only an avocational interest in music and wish to participate in this form of art expression.

Instruction is offered in voice, piano, and all orchestral instruments. Courses in elementary theory, sight-singing, and ear-training are also given, and must be taken by those students who are preparing for admission to the degree courses. Students, interested in drama and dance, may refer to the respective departments elsewhere in the catalog for a description of the work offered.

The length of time required for completion of the work prescribed in the different preparatory subjects cannot be estimated accurately as much depends upon the age, ability, and interest of the individual student, as well as the subject and number of lessons taken weekly.

For the purposes of classification and examinations, the course material used in the instrumental subjects is outlined in two parts; that of voice, one part. Instructors may, at their discretion, substitute other material equivalent to that outlined, according to the needs of the individual student.

JUNIOR CERTIFICATE

The Conservatory Junior Certificate will be awarded to students who complete the prescribed work of any applied music course (voice or instrument) in the Preparatory Department and the Junior Theory and Solfege course.

THEORY AND SOLFEGE

Junior Classes

These classes are for children and young people of junior and high school age. The work includes theory, ear-training and music reading adapted to the abilities and interests of the individual student. The work leads progressively to the preparation of students for admission to the degree and certificate courses. To complete the course the student must have acquired a thorough knowledge of all major and minor scales, key and time signatures, clefs, intervals, common chords and inversions, the dominant seventh chord and its inversion. He should be able to harmonize simple melodies and to modulate to related keys. He should also be able to sing at sight in the G and F clefs studies equivalent in difficulty to those found in Dannhauser, Solfege des Solfeges, Book II, first part, and to take simple rhythmic and melodic dictation in 2/4, 3/4, and 4/4 time.

One or two hours weekly, depending on the age level.

VOICE

All students must have an audition and conference with a member of the vocal staff before being accepted for voice study.

Part I—Fundamentals of tone production; principles of breathing and attack of tone; vocalization on the various vowels. Boston Conservatory of Music, Thirty-six Vocalises. Easy songs in English and Italian.

PIANO

Part I—Diller-Quaile Books; Concord Series of Piano Books, Master Series for the Young, edited by Hughes; Foote, First Year Bach; Rebikov, Silhouettes. Studies by Czerny, Heller, Hanon, and others. Easy compositions by Bach, Handel, Mozart, Haydn, Schumann. Compositions by MacDowell, Grieg, Schuett, Gretchaninoff, and Godovsky, Miniatures. Major and minor scales and arpeggios of the tonic triads to be played, parallel and contrary motion, in quarter notes (M.M. quarter note 144).

Part II—Studies by Loeschorn, Heller, Czerny. Bach, Two-part Inventions. Standard compositions of moderate difficulty by composers mentioned in Part I and by Schubert, Mendelssohn, Beethoven, Weber, Brahms, Chopin, Liszt, and Tschaikowsky. Major and minor scales in thirds, tenths, and sixths, to be played in sixteenth notes (M.M. quarter note 108). Chromatic and whole-tone scales. Arpeggios of seventh chords to be played in all positions in sixteenth notes (M.M. quarter note 76).

VIOLIN

Part I—Sevcik, Op. 6 Method Books I and II; Nadaud, Practical Scales; Ruth Laighton, Tunes and Technique Book I. Sevcik, Op. 6 Method Books III and IV; Sevcik, Op. 7 Preparatory Trill Exercises Book I. Selected solos.

Part II—Sevcik, Op. 6 Method Book VI; Sevcik, Op. 7 Book I continued; Sevcik, Op. 6 Method Book VII; Nadaud, Practical Scales continued. Sevcik, Preparatory Trill Exercises Book II; Dont, Op. 37 Etudes. Selected solos. Concertos: Vivaldi, A minor; Nardini, E minor, etc.

VIOLA

Part I—Bruni, Method for Viola; Tone production. Major and minor scales and arpeggios in two octaves. Easy solos.

Part II—Major and minor scales and arpeggios in three octaves. Studies by Corelli, Kreutzer, and Mazas. Easy solos.

VIOLONCELLO

Part I—Lee, Studies for Beginners Book I; Werner, Violoncello School Op. 43; Scales through two octaves. Easy pieces.

Part II—Lee, Studies Part II and III; Studies by Dotzauer, Klengel, and others. Scales through three octaves. Concertinas by Romberg and Goltermann. Selected solos.

CONTRABASS

Part I—Tone production; bowing on open strings. Progressive Studies. Diatonic and chromatic scales and broken triads in first position. Simandl, Doublebass Method.

Part II—Simandl, Exercises with different bowings. Diatonic and chromatic scales in second and third positions.

HARP

Part I—Snoer, Method Part I. Scales. Hasselmans, Three Little Solos.

Part II—Boscha, Exercises and Studies. Pedal studies. Scales and arpeggios. Easy solos.

FLUTE

Part I—Tone production; sustained tones; single tonguing. Scales. Altes, Method Part I.

Part II—All major and minor scales. Exercises for development of tone. Double tonguing. Altes, Method continued. Selected solos.

OBOE

Part I—Tone production; sustained tones. Major and minor scales in slow tempo. Barrett, Method Part I.

Part II—Exercises for tone development. Barrett, Progressive Studies. All major and minor scales. Selected solos.

CLARINET

Part I—Sustained tones; breath control; articulation; fingering. Scales and arpeggios. Klose, Method Vol. I.

Part II—Klose, Method Vol. I continued. Scales and arpeggios. Studies in articulation. Selected solos.

BASSOON

Part I—Tone production; breathing; sustained tones. Jancourt, Method for Beginners Part I. Major and minor scales slowly.

Part II—Jancourt, Method for Bassoon continued. Bourdeau, Method Book I. Scales and arpeggios. Selected solos.

HORN

Part I—Tone production; breathing; fingering. Hoffman, Method for Horn. Scales and intervals slowly.

Part II—Major, minor, and chromatic scales and arpeggios. Double tonguing. Introduction of clefs used in transposition. Selected solos.

TRUMPET

Part I—Breathing; attack; sustained tones; open tones; fingering. Scales and intervals slowly. Petit, Method.

Part II—Petit, Method for Trumpet continued. Scales and broken chords. Selected solos. Transposition.

TROMBONE and TUBA

Part I—Holding of instrument; breathing; sustained tones. Scales slowly. Dieppo, Method.

Part II—Exercises in staccato, legato, and slurred playing. Scales and arpeggios. Studies by Dieppo. Selected solos.

PERCUSSION

Part I—Snare Drum; practical rudiments; holding of sticks; practice of roll. Clark, Drum Method.

Part II—Snare Drum continued. Exercises in various rhythms. Bass Drum; Orchestra Bells. Sternberg, Practical Studies.

JUNIOR ORCHESTRA

This orchestra affords preparatory students of orchestral instruments an opportunity to gain experience in the rehearsal and performance of orchestral compositions within their technical means.

One period weekly. Mr. Doyle

Regulations

All students are required to comply with these regulations and with any further rules that the Conservatory may deem necessary to put into effect.

Each student must consult the official bulletin board regularly and will be held personally responsible for any consequences due to his remissness.

A form of registration must be filled out and properly signed upon entrance by every student of the Conservatory; each student must pay a registration fee.

Students will not be accepted for fewer than ten lessons in private instruction or less than one semester in class instruction.

Private lessons missed, due to unavoidable absence, will be made up providing twenty-four hours' notice of intended absence has been given to the Conservatory office. Failure of regular course students to give proper notice of intended absence will necessitate payment of an additional fee. All lessons that are to be made up must be taken during the current school year.

The number of absences allowed each student in class subjects is as follows:

Classes meeting three times weekly.....4 absences per semester
Classes meeting twice weekly.....3 absences per semester
Classes meeting once weekly .....2 absences per semester

Any additional absences due to illness or other emergency must be substantiated by a medical certificate or other acceptable evidence. A student who arrives at a class ten minutes after the scheduled hour will be considered late. Twice late will count as one absence. Absence from classes immediately prior to or following vacation periods or holidays will be counted as a double absence. Students who fail to comply with this regulation will forfeit credit for the course.

Absence from a scheduled examination will result in failure of the course unless the reason is determined valid. In such case a make-up examination must be taken on or before the next scheduled date in the calendar for make-up examinations in order to establish credit. A charge of $4 is made for each examination.

Any member of the chorus, orchestra, band, opera class or other ensemble groups who fails to participate in a public performance when requested by the instructor in charge must forfeit credit for the course.

Students with a major in applied music are required to do a minimum of three hours daily practice. Students reserving practice accommodations in the Conservatory must adhere to scheduled practice hours, which are subject to change only at the discretion of the office.

All business connected with the school such as the arrangement of lesson appointments, change of day or hours for appointment, payment of tuition, etc., must be attended to directly at the office.

Tuition fees are payable in advance in accordance with the registration agreement. An additional charge is made for late payment. In case of dismissal or withdrawal, refunds will be made in accord with the following schedule when credit balance exceeds $20:

Within two weeks—60%; four weeks—40%; five weeks—20%; after five weeks, no refund.

Tuition

The tuition charges for a semester of eighteen weeks, including all necessary private and class instruction as outlined in the respective courses, may be estimated to come within the following range:

The degree course	$300 to $350
The certificate course	$250 to $300

CLASS INSTRUCTION	Hours weekly	Semester
Theroy and Solfege 1-2 or 3-4	3	$40
Harmony 1-2 or 3-4	2	40
Form and Analysis	2	40
Counterpoint 1-2, 3-4, or 5-6	2	40
Instrumentation 1-2	1	20
Instrumentation 3-4	2	40
Composition 1-2	2	40
History of Music 1-2 or 3-4	2	36
Church Music 1-2, 3-4, or 5-6	2	40
Oratorio	1	25
Diction (French or German)	2	40
Vocal Literature	1	25
Opera Workshop 1-2 or 3-4	2	40
Voice Methods	1	25
Piano Methods 1-2 or 3-4	1	25
Conducting 1-2	1	25
Chorus	2	15
Ensemble	2	25
Orchestra	3	15
Physical Education	1	15
Stage	1	15
Music Education 1-2 or 3-4	2	40
Music Education 5-6, 7-8, 9-10	1	20
Music Education 11-12 or 13-14 (Practice Teaching)		40
ACADEMIC SUBJECTS:		
Fine Arts	1	20
European History	3	40
History of Education	2	30
History of the Theatre 1-2	2	30
History of the Theatre 3-4	1½	25
Kinesiology	1½	25
Languages (English, French, German or Italian)	3	36
Literature 1-2, 3-4, or 5-6	3	36
Psychology 1 or 2	3	40

DANCE DEPARTMENT:

	Semester
Dance Degree Courses including all subjects as outlined	$350
Dance Certificate Course	$275
Amateur Classes per class hour	$20 to $30

DRAMA DEPARTMENT:

Drama Degree Courses including all courses as outlined	$300
Costume Fee for full course students	$5
Individual Subjects per semester hour	$20 to $30

Students enrolled in the degree or certificate courses with major in applied music are required to take two private lessons weekly (36 per semester) in the major subject. The rates for private lessons vary according to the instructor chosen.

PRIVATE LESSONS (one-half hour duration)

Voice	$3, $4, $5
Organ	$3, $4, $5
Piano	$3, $4, $5, $6
Violin, Viola, Violoncello, Contrabass	$3, $4, $5
Harp, Harpsichord	$4, $5
Flute, Oboe, Clarinet, Bassoon	$3, $4, $5
Horn, Trumpet, Trombone, Tuba, Percussion	$3, $4, $5
Theory and Solfege	$3
Harmony, Counterpoint, Analysis, Instrumentation	$3, $4
Composition, Conducting	$4, $5
Academic Subjects, Modern Languages	$3, $4
Dance, Drama	$3, $4, $5, $6

Registration fee annually—Full Course Students	*$3.00*
Registration fee annually—Special Students	*$1.00*
Student Government fee annually	*$2.00*

Practice rooms 10, 15, 25 cents per hour—organ practice 25 to 50c per hour.
String, Woodwind and Brass instrument rental—$8 to $15 semester.

Candidates for degree or certificate are required to pay a graduation fee of twelve dollars on or before the fifteenth of May of their senior year.

N.B.—The Conservatory reserves the right to alter the tuition fees at any time it may be deemed necessary.

STUDENT ORGANIZATIONS

STUDENT GOVERNMENT ORGANIZATION: The purpose of this organization is to aid in the formation of constructive policies relative to the welfare of the students of the Conservatory. Membership is required of all full-time students. Part-time students may enjoy the privileges of Associate membership.

KAPPA GAMMA PSI FRATERNITY (Gamma Chapter): A National Musical Fraternity.

ALUMNI ASSOCIATION

Membership in the Boston Conservatory Alumni Association is open to all graduates of the Conservatory.

Index

	Page
Academics	31, 32
Administration	6, 7
Admission	14, 38, 40
Advanced Standing	15
Amateur Classes	40
Applied Music Courses	33-37
Bassoon	36, 45
Calendar	3
Certificate	14, 15, 22, 40
Chorus	29
Church Music	27
Clarinet	36, 45
Composition	21, 26
Concerts	17
Conducting	28
Contrabass	35, 44
Counterpoint	25-26
Dance	23, 38, 40
Degree	14, 15, 18, 24, 38, 40
Diction	27
Dormitories	17
Drama	24, 40-42
Drums	37, 45
English	32
English Horn	36
Ensemble	29
European History	31
Evening Instruction	16
Examinations	15, 16
Faculty	6-13
Fine Arts	31
Flute	35, 36, 45
Form and Analysis	25
French	32
General Information	14-17
German	32
Harmony	25
Harp	35, 44
Harpsichord	34
History of Music	27
History of Education	31
History of Theatre	31
Horn	36, 37, 45
Instrumentation	26
Italian	32
Junior Orchestra	45
Keyboard Harmony	25
Kinesiology	32
Languages	32
Library	16
Literature	32
Music Education	30-31
Oboe	36, 45
Operatic Coaching	28
Opera Workshop	28
Oratorio	27
Orchestra	29, 45
Organ	33
Outline of Courses	18-24
Pedagogy	28, 39
Percussion	37, 39, 45
Physical Education	29
Piano	33, 34, 44
Practice Accommodations	16
Preparatory Department	43, 45
Psychology	32
Recital Class	29
Recitals	17
Regulations	46
Residence	17
Scholarships	16-17
Semester Hour	15
Sight-singing	25, 43
Solfege	25, 43
Special Awards	16
Special Students	15
Speech	42
Stage	29
Summer Instruction	16
Theoretical Subjects	25-26
Trombone	37, 45
Trumpet	37, 45
Tuba	37, 45
Tuition	47, 48
Tympani	37
Vacations (See Calendar)	3
Viola	34, 44
Violin	34, 44
Violoncello	34-35, 44
Vocal Literature	27
Voice	33, 43